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III.

“By words we share the common consciousness of the race which has shaped itself in these symbols,”—*Oliver Wendell Holmes*.

BY THE SAME AUTHOR.

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THE "DIRECT" TEACHING OF ENGLISH
IN INDIAN SCHOOLS

“Why not all in English, a tung of itself both depe in conceit and frank in delivere? I do not think that anie language be it whatsoever is better able to utter all arguments either with more pith or greater planesse then our English tung is if the English utterer be as skillfull in the matter, which he is to utter, as the foren utterer is.”

—R. MULCASTER, *Elementarie*, London, 1582.

THE "DIRECT" TEACHING
OF
ENGLISH
IN
INDIAN SCHOOLS

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“Now, the influence of examinations on writing and on thought-training is, in the main, an evil one, and in two ways. In the first place, they tend to paralyse the powers of exposition. The mental attitude enforced on the examinee is the slightly ridiculous attitude, for a writer, of a person obliged to give information to some one who already possesses it. In everyday life you are silent in the presence of a person better acquainted with a subject than yourself. It is only in the examination-room that you tell the better-informed person, your examiner, what he already knows, and what he is often intensely bored to be told again. If you are a wise person and clever examinee, you allude, you hint, you suggest, you convey your knowledge in the briefest possible form, that is, in a form totally unintelligible to the previously uninitiated. Is it any wonder that, with this topsy-turvy training brought to perfection, so many brilliant examinees are incapable in everyday life of explaining themselves to everyday people, who, unlike examiners, are not already acquainted with what they have to say? Is it any wonder that the business clerk cannot write a business letter; that the military officer cannot give clear instructions to his juniors? Have they not been carefully trained by the examination system in the art of unintelligibility? That is one evil—a *terrible evil from the point of view of efficiency*—which is largely due to the effect of examinations, uncounteracted by other training. The intelligent person untrained by examinations expresses himself better than the person trained by examinations.”—*Hartog*.

PRÉFACE.

IT is now generally recognized that living languages should be taught in a natural manner, through speech, and not in an unnatural manner, through grammar-rules and translation. This natural method is known as the "direct" method, and this book endeavours to explain its principles and practice for the benefit of Indian teachers.

P. WREN.

POONA, 1911

"The object to be kept in view in the teaching of modern languages should be the acquisition by the pupils of a power, which may be of permanent use to them after leaving school, for practical purposes, for literary studies, or for scientific information."—*Chaumié*.

"A child with a Greek or Chinese nurse will, at the end of six months, speak their languages in a manner that will confound the greatest philologists in the world. If the child had had these philologists for teachers, it would at the end of six months have known practically nothing."—*Gouin*.

"The man to whom anything seemeth *small* in education is not a good teacher."—*Quintilian*.

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“ Let us conclude, then, that by the study of language as a *concrete* study, as *substance*, as *reality*, we both feed and train the mind; we enrich the blood of mind, so to speak, and we, at the same time, teach mind its courses.”—*Laurie*.

INTRODUCTION.

It is a generally accepted truth that we can have too much of any good thing—(except good-will). Certainly in England we have had too much of an excellent thing—the study of the Greek and Latin Classics.

Further, as Mr. P. A. Barnett remarks, “we have been grievously misled by the *analogy* of the study of the Greek and Latin Classics”.

In England the public-school boy frequently studies Latin and Greek to such an extent that (whatever he can do in those languages) he cannot write a decent intelligible letter to his parents in English.

In India the secondary-school boy learns English on the dead-language principle, and after seven years of it, writes rubbish and cannot talk at all.

With regard to the English of the English boy, Professor P. J. Hartog recently wrote, “*the average English schoolboy cannot write English*.” The fact remains that the teaching of the art of writing in the vast majority of English schools is casual or unconscious, and that the results of our system are

lamentable. The boys who enter our public schools inarticulate often leave them inarticulate. 'My son,' said a banker to a friend of mine lately, 'has been at ——' (naming one of the *first public schools in England*), 'and he can only write letters of which the youngest clerk in my office would be ashamed.'"

With regard to the English of the Indian boy, no testimony is required.

Is it not a very sad thing that the finest study in the world should be abused, and that the Classics, which have done incalculable good, should be made to do incalculable harm by over-pursuit and by false analogy? Equally ridiculous are the English boy who can turn out Greek verse of a kind and cannot write English that would pass without comment in the servants' hall, and the Indian boy who knows by heart a 423-page book of "English Grammar and Idiom," as well as a 368-page book of "Hints on English," and can neither talk nor write the English language. Is it not time that we ceased from the stupidity of teaching living English as a dead language—and taught it as we learnt it—by ear and imitation, inductively, and naturally?

Have we any conscious aim, any motive, any thought of what we are doing and why we are doing it?

If we have, and if our aim is a practical one, and the teaching of English for practical purposes and as key to further study—let us teach it in a practical

way and give a practical command of the living, growing idiomatic tongue.

A living language must be first *talked*, and then *read*, and then *written*. Consign its grammar rules to the Bottomless Pit, together with all handbooks of grammar, idiom, "hints," answers, parsing and analysis, and definitions, *until the pupil can talk and read and write the language*.

When there is something for him to investigate, let him investigate it, if you wish to teach grammar—but do let the *rules* of the game *follow* the rise of the game. Don't skin the hare before catching it, nor teach the art of cookery to starving, foodless people.

As Professor Sidgwick has observed, "Teaching the art of language by means of translation only, is like teaching a man to climb trees in order that he may become a good dancer".

It is even more like teaching him to shoot a haystack with a catapult, and expecting him to hit a flying swallow with an arrow.

We don't want grammar and we don't want translation as *means* of teaching English—for the results of their use *as means are the results we see*, and these are appalling.

The key-note of reform is *speech*. Teach the boy to *talk* and make him talk. When he can talk, teach him to read and make him read. When he can read English, teach him to write English. Let nine-tenths of his English work be oral work. Teach him

grammar afterwards for the good of his intellect as you teach him mathematics, but, in the name of sanity and sense, do not teach him English grammar and think you are teaching him the English *language*. Also in the name of sanity and sense, teach English for *use* and not for examiners.

This book is intended as a practical guide and help to practical teachers and it has no interest for the "scientific phonetician".

It knows nothing of "intonation curves," "initial plosive fricatives," "imperfectly devocalised nasalised consonants," nor even of a "diphthongised intermediate between open back-rounded and half-open back-rounded," because the author does not believe that classification under an alarming nomenclature does much toward simplifying difficulties.

Nor do common-sense and experience trust much to "fantastical phantasies" of phonetic symbolizing, or expect that

ˈɔ:l ðə ˈhəʊs wəz ˈstɪl; fər aɪ bɪlɪv ˈɔ:l ɪksept ˈsɪndʒən ənd maɪˈself wə ˈnəʊ rɪˈtaɪəd tə ˈrest. ðə ˈwʌn ˈkændl wəz ˈdaɪn ˈaʊt; ðə ˈrʊm wəz ˈfʊl əv ˈmʌnləɪt.

will be the better pronounced by Indian boys by reason of its attractive form.

"All languages, both learned and the mother tongue, should be gotten, and gotten only, by *imitation*," said Ascham; and if you invent a thousand imposing "phonetic" names and invent an alphabet

of ten thousand "phonetic" letters—the fact remains that *someone* has to give the learner the oral pronunciation. When all is said and done, the right pronunciation has got to be *uttered* and *imitated*.

The Indian teacher must know the correct pronunciation and must teach it orally to his pupils.

And if he does not know it himself?

Then he obviously cannot teach correct English any more than the blind can lead the blind; and if *he* cannot give the correct pronunciation of a word, can a "phonetic script" give it? Every secondary teacher should be trained first to pronounce English correctly, and secondly to teach the art of correct pronunciation of English. Also he should be made to realize that Grammar is NOT "the art of speaking and writing a language with propriety" (in spite of neat definitions).

P. WREN.

POONA, 1911.

CHAPTER I.

THE PRESENT STATE OF AFFAIRS AND
ITS CAUSES.

“ They have been at a great feast of languages, and stolen the scraps ”

“ O, they have lived long on the alms-basket of words.”—*Shakespeare*.

“ It is the province of a teacher to know *why* he teaches, as well as what he teaches and how to teach.”—*Thring*

“ The general view, which is the important view, is the last instead of the first, which our annotations and most of our examination-papers permit the boy or girl to take. *We have been grievously misled by the analogy of the study of the Greek and Latin classics* ”—*P. A. Barnett*.

CHAPTER I.

THE PRESENT STATE OF AFFAIRS AND ITS CAUSES.

"Time makes ancient good uncouth."—*Lowell*.

No one who is competent to judge is entirely satisfied with the condition and results of the teaching of English to Indian boys and girls at the present time.

Faulty methods of teaching promise and produce the average Matriculation Essay which is almost beneath criticism, and the state of the usual inarticulate Seventh Standard student groping for words wherewith to decently clothe an intelligible oral reply to such a question as "How old are you?" The said average Matriculation Essay and the usual inarticulate Seventh Standard student in turn betray the faulty methods of teaching.

Generation after generation has waxed humorous and made merry over "Baboo English," without stopping to inquire as to the cause of the phenomenon. Who taught the Baboo his English? Is the speaker of "Baboo English" to blame for the peculiarities and errors of his speech, or the system of English teaching which produced them?

An intelligent investigator of the truth of the allegation that English is wrongly and badly taught in 90 per cent of Indian schools might follow three courses. He might go and hear English lessons as almost universally given; he might converse (or endeavour to converse) in English with a number of sample students of the upper classes of Indian High Schools; and he might read a few hundred Matriculation Essays, chosen at random. He would find that living English was taught as a dead language by means of grammar rules and translation exercises; he would find that

High School boys, who have been learning English for five, six, seven, or more years, understand him with difficulty and answer him with greater difficulty; and he would find that the Matriculation Essays, the best and fairest written tests of the value of many years of study of English, were *very frequently* incredible agglomerations of unintelligible bosh, *generally* very bad indeed, and *rarely* moderately good.

Should he require further evidence he might question employers of the average matriculant as to the ability of that type to write a simple letter in plain English.

And once again who is to blame? Who is to blame for the disapproval of the employer of the matriculant, the disgust of the reader of his essay, the surprise of the person who asks him a simple question? Obviously, in the first instance, the teacher. But he can immediately, and rightly, shift a very great portion of the blame to the *amateur* examiner, who almost invariably sets the kind of paper which demands the teaching of English as a dead language, and to "satisfy" whom the teacher lives. He again, when sufficiently intelligent, can shift a portion of the blame to the University that examines the living language solely by means of pen and paper, and not at all by word of mouth. The University in its turn can blame—the *Renaissance in Europe*, at which new birth of "Education" in the Middle Ages it was reborn, crippled, and distorted, as the dogged learning of dead languages through their grammar rules and the translation of their classical authors. An "educated" man was soon he who could read and translate Latin and Greek—and the life of the schoolboy came to consist in learning his "grammar" from cover to cover; of translating English sentences, varying in difficulty from *Balbus was building a wall* to *He said he would have thrown his troops across the river had not the enemy appeared in large numbers*; of translating Cæsar's "Gallic War" and Xenophon's "Anabasis" with the aid of a crib; of doing "prose" and "unseens"; and, if he lived long enough, of achieving Greek and Latin verse of a kind. Shortly after he had left school he could, with difficulty, translate a chance tag of Latin or Greek, and remember an occasional odd line of Horace or Vergil.

Churchmen, University dons, and some rare choice spirits talked Latin and Greek, but to the ordinary "educated" person books, pens, and paper were the beginning and the end. He learned the grammar rules and he attempted the translations because this was education, and he wished to be educated. Could he, at the end of his course of many years of weary labour, have been suddenly transported to ancient Rome or Athens, he would have been dumb—dumb as the average Indian Matriculation student is after a somewhat similar course of English study.

Even in the sixteenth century some saw the folly of this system of "education," and Shakespeare, who saw everything, raises his voice against it in "Love's Labour Lost" and "The Merry Wives of Windsor".

In "Love's Labour Lost" the silly display of Latinity and pedantry made by *Holofernes* and *Sir Nathaniel* is Shakespeare's protest against the "education" which made these persons types of educated men.

When not talking dog-Latin they speak the most un-English English they can command—to show that their education has been classical, e.g.—

"*Holofernes*. Satis quod sufficit.

Nathaniel. I did converse this quondam day with a companion of the king's who is intituled, nominated, or called Don Adriano de Armado.

Hol. Novi hominem tanquam te: his humour is lofty, his discourse peremptory, his tongue filed, his eye ambitious, his gait majestic, and his general behaviour, vain, ridiculous, and thrasonical. He is too picked, too spruce, too odd, as it were, too peregrinate, as I may call it.

Nath. A most singular and choice epithet.

Hol. He draweth out the thread of his verbosity finer than the staple of his argument. I abhor such fantastical phantasies, such insociable and point-devise companions; such rackers of orthography. It insinuateth me of insanie—ne intelligis, domine? to make frantic, lunatic.

Nath. Laus Deo, bone, intelligo.

Hol. Bone? bone for bene: Priscian a little scratched; 'twill serve.

Nath. Videsne quis venit?

Hol. Video et gaudeo.

Enter Moth and Costard.

Moth. They have been at a great feast of languages, and stolen the scraps'

Cost. O, they have lived long on the alms-basket of words. marvel thy master hath not eaten thee for a word; for thou art not so long, by a head, as *honorificabilitudinitatibus*."

Even to-day, in England, it is no unusual thing—it is a very common thing—to find that the average boy of the average Grammar School and Public School who has been learning Latin and Greek for ten years, is quite unable to compose or even read in these languages shortly after leaving school, though between the ages of seven and seventeen he did nothing else.

Similarly, many years' study of French (in such schools as teach this subject) leave the average student utterly incapable of writing a simple letter in that language, and, should he go to Paris, dumb—dumb as the average Indian Matriculation student who has been studying English on similar lines.

Now making an education consist almost solely of the study of Greek and Latin may be entirely defensible, and, since they are dead languages, the test of the learner's knowledge may be made his power to translate and compose, on paper. The object of the study is, theoretically, to train his powers of observation and thought, to awaken a love of literature, to give a training in taste and in style, and to throw open to him the Elysian fields of classical lore and learning. But there is a right way and a wrong way of teaching dead languages, and the *right* way of teaching dead languages is very far from being the right way of teaching living languages. The *wrong* way of teaching dead languages is almost universally followed (how many old Public School "boys" can, and do, wander in the said "Elysian fields of classical lore and learning"?), and this same way, *wrong even for the dead, is applied to the teaching of the living tongues.*

When it is considered and realized that the Indian boy after

some *years* of study of English is a halting stammerer of unidiomatic absurdities, and is the writer of the average Matriculation Essay—and that the English child, brought to India is, after some *months*’ unconscious study of Hindustani, a fluent conversationalist—little need be said as to the relative merits of the dead-language grammar-and-translation method, and the simple, obvious, and natural method, known as the “Direct” Method.

Nor need the seeker after truth go far beyond the fact that the educated English parent, studying a vernacular with the help of munshi, grammar, dictionary, exercises, and translation is, at the end of a year, hopelessly behind his own infant child in understanding and fluency. The father can re-translate *Æsop’s Fables* or a poem in the vernacular, and write exercises; the child can *understand and talk*. Will the father find *Æsop* a present help in time of trouble, or a knowledge of grammar rules of great value in the market-place? Will the list of irregular plurals or past participles, which sticks in his head so long as he wants to use none of them, help him to talk idiomatically, or will a perfect knowledge of the entire contents of a fat grammar enable him to talk idiomatically? Not in the least. They will help him to pass his paper examination, but not to prevent his own child from smiling at his quaint attempts at speech, after he has passed his higher standard. Would the teaching of the rules “The verb to be takes the same case after it as before it” and “The past participle cannot form the predicate” to a class of private soldiers, until they knew them by heart, and backwards, prevent *one* of them from habitually saying, “It was me what done it,” or would their officer be the less likely to say, “It was I who did it” because he had never heard the above rules in his life?

A living language cannot be taught through grammar. As well try to learn golf, cricket, or boxing through the authorized rules governing the game under consideration. *Grammar follows speech as surely as the rules laid down by an Association follows the rise and development of the game.* It cannot lead.

We teach English to Indian boys as though an assembly of speechless Angles and Saxons in the year “one” had sat them down and drawn up a complete compendium of laws, rules, and

regulations, in writing, and in the light (and within the bounds) of these laws had learnt the art of speech in English.

We should teach English to Indian boys precisely as an English mother teaches English to an English baby (and by means of grammar and translation only when English babies learn to speak English by means of grammar and translation).

CHAPTER II.

THE GENERAL PRINCIPLES OF TEACHING APPLICABLE TO THE TEACHING OF ENGLISH.

"First the reality, then the symbol."—*Payne*.

"Dropping knowledge in is not calling latent powers out."—*Thring*.

"To be taught to see is to gain word and thought at once—and both true"—*Ruskin*

"Each study must be valued as it develops power, and power is developed by self-activity."—*Froebel*

"The thing itself should come first, and then whatever explains it."—*Ratichius*.

"Interest is the life of teaching. It is the first requisite in a lesson."—*Curry*.

"Nature develops all the powers of humanity by exercising them—they increase with use."—*Pestalozzi*.

CHAPTER II.

THE GENERAL PRINCIPLES OF TEACHING APPLICABLE TO THE TEACHING OF ENGLISH.

“ To teach is to enable the learner to *do*.”—*Fowler*.

As stated elsewhere¹ there are ten great fundamental laws in the science of teaching which must be followed in the art thereof by anyone who wishes to teach successfully. They are :—

1. Teach through the senses.
2. Proceed from Observation to Reasoning and thence to Memory.
3. Tell the pupil as little as possible and lead him to tell you as much as possible, from his own observation and deduction.
4. Let the pupil learn by *doing*.
5. Start from what the pupil knows and go on to what he does not know.
6. Start from the concrete thing and go on to the abstract idea.
7. Teach inductively.
8. Make all lessons interesting and attractive.
9. Encourage self-teaching.
10. Follow Nature.

The application of these laws, however, differs somewhat in the case of the teaching of English to beginners, because the object of the teacher is a different one from that which he has before him when teaching the other class-subjects. We teach Arithmetic, History, Geography, Science, etc., for the sake of mental develop-

¹ “ The Indian Teacher’s Guide,” by P. Wren. Longmans, Green & Co., Bombay.

ment and faculty-training (or ought to), and not because there is any inherent value in the knowledge of geographical, historical, and scientific facts. We teach English, however, primarily *for its own sake*, and because the boy must learn it before he can proceed with his higher education. In the ordinary class lesson, learning by rote, and assimilating facts at high speed by dogged repetition is only the deplorable outcome of the examination system, and is admittedly not an educational process. In the earlier English lessons learning by rote and assimilating new words by dogged repetition *is, of necessity, the right and proper method*. In the former case the presentment of facts is everything and the facts themselves are nothing, while in the latter case the facts themselves (i.e. new words) are everything.

In the teaching of the class-subjects the actual work of mind-training is being performed. In the early lessons in English the weapon is being forged, the tools are being made, with which that work of mind-training is to be performed in the higher standards. Hence the difference in position and principles between the language lesson and the other lessons. In all the other lessons the teacher is sowing the seed, in the language lesson he is hoeing the soil that it may be able to receive the seed.

Consequently the rules of teaching which have special reference to the teaching of a language as a special case are, in the beginning, 1, 4, 6, 7, 8, and 10 of the above.

1. Teach through the senses.
4. Let the pupil learn by *doing*.
6. Start from the concrete thing.
7. Teach inductively.
8. Make all lessons interesting and attractive.
10. Follow Nature.

Teach through the senses.—In the first place the teacher must realize that language is a matter of ear and tongue before it is a matter of eye and tongue. Two senses must be appealed to, and the appeal must be made to them in proper order. The new words must be heard and repeated and then seen and repeated. As well attempt to teach music with no appeal to the ear, as attempt to teach language by book, pen, and blackboard. A long

course of entirely "conversational" lessons in which the appeal is to the ear, must precede those in which the appeal is to the eye and ear, and in which book and blackboard play the leading part. Does the English baby learn its English (or the Indian baby its vernacular) from book and blackboard? It can talk fluently before it sees either. Later, ear and eye must be employed together, and the predominating importance of the ear must never be forgotten. *There was speech in the world a long time before there was writing.*

The writer was (unfortunately) taught French by the book-and-blackboard method, with grammar and translation instead of speech. For years his lessons in this living language consisted in learning grammar rules, irregular feminine and plural forms, irregular verbs, etc., and in translating from and into French (always in writing) a series of sentences composed to illustrate these rules. This was followed by the translation with dictionary and grammar book of the dullest and least interesting of the French classics. The result of ten years of such teaching was the ability to pass written examinations in French, to read a French book, and, on going to France, *to be entirely unable to speak the language.* More progress was made in a month by the "direct" method of hearing and speaking the language in the country itself than in ten years of grammar and translation.

On the other hand, the writer came across a case of an uneducated London cabman (ghari-wallah) who went to Paris to follow his calling. When he had been there a year no Englishman would have supposed, from his speech, that he was not a Frenchman. He learnt French (unconsciously) by the "direct" method, and had never heard a grammar rule in his life.

We cannot take the Indian boy to England for him to learn English, but we can follow, to some extent, the methods by which he would learn English if he were taken there, and the first of these is to let him learn (1) through the ear, and then (2) always through the ear and eye together. Speech must be learnt by speaking, it cannot be learnt by writing.

This statement embodies the second rule, "Let the pupil learn by *doing*".

Let the pupil learn by doing.—As in every other lesson the work should be done by the *pupil* and not by the teacher. He must learn to talk by talking. he cannot do it by hearing the teacher talk, any more than he could learn to swim by watching the teacher swim, or by reading books on swimming. In the earlier lessons the pupil must talk all the time, and in all lessons he must talk part of the time. English is a living language, a language to talk and not to read about, or consider deductively after cramming grammar rules and "exceptions". Let the pupil *learn* to do what he has to do by *doing* what he has to do, and in the very first English lesson he ever has, let him talk English at once, in imitation of his teacher, as the English baby does in its first English "lesson" in imitation of its mother.

Proceed from the concrete to the abstract—Thirdly, the teacher must start from the concrete thing. He must talk about things and not talk about words. The first words of English that the Indian child gets should be *names of things*, and those things should be there before him as they are named. It is useless to start English by translating a passage about a flying-machine or a cathedral organ. He must say, "book," "boy," "desk," etc., and point to the thing he names. Next when learning verbs he must perform the action he names, or see it performed. He must say, "I write," "I point," "I stand," "I sit," etc., and must do it as he says it. (The action is "concrete" in the pedagogic sense and the name "abstract," and by performing an action and giving the verb which expresses it he is "proceeding from the concrete to the abstract".)

Similarly when adjectives are being used to qualify nouns the quality named must be apparent. He must say, "the long stick" and "the short stick," and point to each in turn, "the red book" and "the black book," and point to each in turn, "the big boy" and "the little boy," "the clean paper" and "the dirty paper," "the heavy stone" and "the light stone," and so forth. When introducing adverbs the teacher must make clear how the adverb is actually enlarging the hearer's conception of the action—as to the manner, place, time, reason, etc., of its performance. In the earlier stages the class must perform an action and then perform it according to the terms imposed by an adverb—quickly, slowly,

quietly, noisily, gently, roughly, etc., or here, there, outside, away, near, etc. When prepositions are introduced the relationship signified must be actually achieved in fact, and one thing must be placed in, above, below, beside, under, and near another. Pronouns must be used in connexion with people present, and as they are used their "owners" must be indicated.

• Thus, while in the earlier stages and still in course of "proceeding from the concrete to the abstract," a boy in repeating or composing a sentence would have a thing, an action, a quality, a manner, and a relationship respectively corresponding to each noun, verb, adjective, adverb, and preposition in the sentence. Thus he says, *Rama has put a red book under the table* because that is what Rama did do; *I drop the ball on the ground* because that is what he does do at the moment of saying it; *Krishna walks outside slowly* because that is what Krishna is actually doing.

When the teacher says, *Shut your book and put it on your head*, the boy must do it and also say what he is doing.

Teach inductively—Endeavour to do without such rules as the class cannot frame for themselves. Do not begin with a fine logical comprehensive definition of a verb, for example, such as "A verb is a word which tells what a thing does, what is done to it, or in what state it exists" and then verify the statement by applying it to a number of verbs. On the contrary, after performing a number of actions and writing their names on the blackboard, and after showing a number of objects and writing their names on the blackboard also, the class will be easily led to state that the one is a list of *doing-words* and the other a list of *name-words*. If the teacher then says, "We will call doing-words *verbs* and name-words *nouns*" the class needs no definition and readily classifies a word (as to its place as one of the eight parts of speech) by noting its *function*. Let the rule be "home-made," an agglomeration of examples, as it were—like a coral-reef—and not a ready-made net wherewith to go fishing for examples.

Make all lessons interesting and attractive.—This rule of course applies as much in the teaching of English as in any other lesson. It can be carried out in the earlier stages by utilizing

objects and pictures, interesting to the class, as subjects of conversation; by allowing all boys to *do* something as well as to, say something, by giving fullest play, within the limits of good discipline, to the childish instinct for activity, change, and movement.

Another invariably successful method of arousing and maintaining interest at a later stage is *dramatization*—having a story acted instead of merely read, and allowing the speakers to substitute their own words for those of the book. In choosing subjects for conversation in the "conversation lessons" it is just as easy, and far more profitable, to choose topics which are naturally interesting to children, as to choose those which are not.

Follow Nature.—Follow Nature and you follow the "Direct" Method—the method of hearing, understanding, and repeating, the method of *thinking* in the language to be used; the method of *ear*, and eye, and tongue. This is the *opposite* of the *unnatural* method of translation—the unnatural method of learning rules and finding examples to illustrate them; the unnatural method of thinking in one idiom and translating it into words which form no idiom at all; the unnatural method of pen and paper, and the method which is no method at all for learning to *speak* a foreign tongue, and to manipulate a living language.

The great fundamental error made hitherto has been the teaching of a living language as though it were a dead one. We must cease to treat the living and growing body as a corpse—as if we wish to have the spoken language spoken by our pupils we must make them *speak* it—not sit and learn its rules and industriously turn what are idioms in their own tongue into what is nonsense in a foreign one.

CHAPTER III.
THE "DIRECT" METHOD.—MATERIALS.

“The natural way for a child to learn a language is to begin with the units of the language, which are *words*.”—*Calkins*.

“Let it be noted that this kind of instruction is not to be given from textbooks, but must arise casually out of the daily reading. Interest disappears the moment you try to give a formal and didactic character to word-teaching apart from the living use of language. The lesson, moreover, is in that case easily forgotten by our pupils, because of its being divorced from its natural associations.”—*Laurie*.

“It is not even a question of how *much* we are to do, but of *how* it is to be done ; not a question of doing more, but doing better.”—*Ruskin*.

CHAPTER III.

THE "DIRECT" METHOD.—MATERIALS.

"Words should be learnt in connexion with *things*. The object first and then the expression."—*Comenius*.

WHERE shall the teacher begin and how shall he arrange and organize his matter if he is confronted with the situation, *Here is a class of boys who know no English. There is the whole of the English language. Teach the boys the English language by the natural or "Direct" Method.*

At first sight it seems that he might start at any one of a thousand points and deal with any one of a million subjects. Surely he might talk about certain things for a year and have his class fairly fluent within certain limits—and yet when the inspector came a hundred topics might be broached upon which they would be absolutely without words or ideas. Yes, but on the other hand he can develop a rational plan and system, he can tell the inspector what that has been, and confidently abide the result. He can very easily show the inspector a scheme of things, actions, qualities, relationships, etc., which have formed the subject-matter of his attempts to teach speech.

But what *things* shall he first select to name and talk about? Obviously *the common things of the boys' own daily experience and environment*—the things he sees and handles—first of all. Then the things which he does not see but which would interest him if he did, and which will serve to develop his powers of observation and reasoning. Here the picture stage begins. Afterwards strange and foreign things.

What *actions* shall he first select to perform, name, and give them a supply of verbs?

Obviously again *the common habitual actions performed by the boys themselves*—such as can be performed and named in the classroom. Then the actions which cannot be performed but which can be depicted. Later those connected with the things of which he learned the names from the pictures.

The question of *qualities* presents no difficulty. The adjectives naturally attach themselves to the nouns as the qualities to the things which the nouns represent.

Similarly *manner, time, place*, etc., naturally follow the action, and the verbs bring their adverbs with them. *Relationships* offer no difficulty and the prepositions are limited in number.

"It is the first step that counts," and a sensible selection of useful nouns largely settles the problem of verbs and adjectives, these settle the adverbs and a scheme is ready.

It should, however, be worked out in some detail, and the teacher who has gone along in a methodless and haphazard fashion has no one but himself to blame if the inspector finds it difficult to evoke the conversational powers of the class. If the teacher has talked about "nothing in particular" with them they may talk about nothing in general with the inspector.

Some such scheme as the following, then, should be drawn up at the beginning of the year :—

(This scheme is merely suggestive. Of course it is not to be worked solemnly through from beginning to end. It provides materials only—words. These materials will be combined from the different subdivisions, this noun with that verb, that noun with this adjective, this adverb with that verb. It merely aims at giving a reasonable selection (from its lakh of English words) on which to make a beginning.)

DO NOT THINK THAT BOYS HAVE TO LEARN THESE LISTS OF WORDS BY HEART.

A. THINGS. I. "OBJECTS."

1. *Actually shown in the classroom.*

(a) boy, desk, book, pen, paper, ink, wall, floor, ceiling, table, chair, door, window, map, pencil, chalk, duster, cupboard, shelf, slate, easel, etc.

(b) cap, hat, turban, coat, trousers, boots, shoes, socks, stockings, head, arms, legs, feet, face, hands, fingers, toes, eyes, nose, teeth, tongue, lips, ears, nails, knees, chest, skin, hair, cheeks, shoulders, etc.

(c) water, oil, ice, stone, brick, salt, earth, mud, clay, lime, iron, lead, tin, steel, copper, brass, wood, coal, charcoal, glass, silver, gold, cork, ash, dust, etc.

(d) fruit, mango, orange, date, banana, melon, lemon, grape, apple, guava, nut, fig, etc.

(e) bread, butter, cheese, sugar, spice, pepper, curry, ghee, milk, rice, lentils, wheat, oats, coffee, tea, flour, cake, egg, etc.

(f) silk, cloth, wool, cotton, linen, velvet, satin, muslin, leather, lace, etc.

(g) plant, flower, leaf, stem, stalk, grass, hay, thorn, root, bud, rose, marigold, lily, etc.

(h) plate, cup, saucer, dish, spoon, knife, fork, napkin, basin, pail, bowl, tumbler, tray, jug, pot, kettle, pan, bottle, etc.

(i) ring, key, box, bag, coin, purse, string, bat, ball, stick, whip, pin, needle, button, stud, rope, comb, brush, mirror, soap, sponge, stamp, envelope, card, chain, vase, watch, clock, nail, hammer, axe, pick, spade, toy, bead, picture, frame, gum, tobacco, cigar, cigarette, matches, etc.

(j) fish, rat, mouse, rabbit, cat, dog, parrot, frog, snake, ant, bee, wasp, beetle, fly, insect, butterfly, moth, etc.

2. *Actually visible in or near the compound.*

(a) ground, hole, goal, tree, trunk, branch, bush, shrub, pole, post, palm, bamboo, ditch, shed, hut, house, roof, tile, thatch, drain, sky, cloud, sun, garden, shadow, shade, seat, plank, fire, smoke, flame, bell, notice, tower, tent, path, etc.

(b) crow, sparrow, swallow, bird, sheep, lamb, kite, cow, horse, goat, fowl, duck, goose, turkey, bullock, fly, monkey, etc.

(c) tap, pipe, trough, railing, roller, pillar, pebble, etc.

3. *Actually visible from the verandah or compound (in the street, etc.).*

(a) shop, stall, market, carriage, wagon, cart, truck, tram, car, bicycle, temple, tomb, mosque, church, gutter, road, pavement,

building, theatre, jail, bank, court, pound, station, train, railway, chimney, lamp-post, etc.

(b) soldier, driver, servant, sweeper, baker, butcher, grocer, tailor, sailor, policeman, postman, man, woman, child, girl, baby, people, persons, etc.

(c) hill, mountain, pond, lake, stream, river, mound, sea, island, brook, plain, jungle, forest, creek, harbour, docks, wharves, ship, boats, steamer, etc.

II. IN PICTURES.

1. *Animals*.—Lion, tiger, elephant, camel, bear, whale, seal, kangaroo, wolf, giraffe, deer, boar, mongoose, etc. (paws, hoofs, claws, tail, eyes, fur, skin, hair, neck, trunk, tusks, etc.).

2. *Birds*.—Eagle, vulture, stork, ostrich, swan, gull, etc. (beak, claws, feathers, quills, plumes, etc.).

3. *Fishes*.—Shark, trout, salmon, herring, sardine, cod, etc. (scales, fins, gills, etc.).

4. *Miscellaneous*.—*Landscapes* (seasons, fields, crops, implements). *Historical* (dress, weapons, architecture, warfare). *Geographical* (such examples as are not visible from school). *Manufactures* (factory, boiler, furnace, machine, workman). *Processes* (mining, agriculture, fishing, hunting, building). *Ship* (hull, masts, sails, funnels, keel, screw, deck, rudder), etc.

B. "ACTIONS." I. PERFORMED BY THE BOYS.

(a) *In the classroom*—walk, sit, stand, speak, write, answer, hear, see, feel, smell, think, look, talk, take, open, shut, listen, make, do, come, go, repeat, obey, recite, read, sing, breathe, draw, give, put, place, lift, drop, pull, push, tear, break, work, attend, watch, fetch, carry, bring, leave, understand, know, learn, remember, etc.

(b) *In the compound*—run, jump, play, shout, laugh, leap, throw, kick, rush, dash, bowl, strike, knock, hit, catch, dodge, seize, follow, wrestle, spring, snatch, fall, rise, call, challenge, help.

(c) *In the home*—eat, drink, sleep, study, pray, wake, dress, wash, brush, clean, worship, respect, serve,

II. SUGGESTED BY THE THINGS IN A. I.

desk holds, supports, contains, *book* costs, teaches, helps, *pen* writes, rolls, falls, points, marks, *paper* covers, bends, tears, *ink* spills, flows, drips, stains, *door* opens, shuts, swings, closes, *duster* cleans, hangs, *cap* covers, protects, *head* nods, turns, *arms* swing, move, *hands* hold, *nails* scratch, *knees* bend, *ice* melts, *salt* dissolves, *glass* breaks, *fruit* ripens, *plant* grows, *flower* blooms, *thorn* pricks, *knife* cuts, *brush* brushes, *mirror* reflects, *key* unlocks, *ball* rolls, *soap* cleans, *sponge* absorbs, *stamp* sticks, *watch* ticks, tells, shows, *hammer* strikes, *axe* chops, *toy* pleases *fish* swim, *rat* gnaws, squeaks, *cat* catches, mews, bites, *dog* barks, minds, watches, guards, *snake* stings, glides, crawls, *sun* shines, *fire* burns, warms, *cork* floats, rises, *bell* rings, *path* leads, *crow* flies, caws, builds, steals, hops, *sheep* bleats, *horse* neighs, *soldier* fights, *driver* drives, *servant* serves, *baker* bakes, *butcher* kills, *grocer* sells, *tailor* makes, mends, *postman* brings, *ship* sails, etc.

C. "QUALITIES." (ADJECTIVES: OBVIOUS AND DEMONSTRABLE.)

1. *Colour*—black, white, grey, red, orange, yellow, green, violet, blue (light and dark)
2. *Shape*—round, oval, square, triangular, broad, narrow, oblong, wide, etc.
3. *Miscellaneous*—large, small, empty, full, heavy, light, long, short, hollow, solid, sweet, bitter, pretty, ugly, strong, weak, old, new, straight, crooked, fat, thin, dark, bright, high, low, blunt, sharp

D. "METHODS." (ADVERBS: OBVIOUS AND DEMONSTRABLE.)

1. *Manner*—quickly, slowly, well, badly, gently, roughly, loudly, quietly, swiftly, noisily.
2. *Time*—now (then, yesterday, to-morrow, presently, before, after).
3. *Place*—here, there, outside, inside, near, far, off, on, in, away, below, above, up, down.

E. "RELATIONSHIP." (PREPOSITIONS : OBVIOUS AND
DEMONSTRABLE.)

in, on, under, by, above, below, around, among, near, with, beneath, behind, before, beside, beyond.

Having made such a list and scheme of nouns, verbs, adverbs, adjectives, and prepositions, the teacher has the *materials* for an infinity of combinations in sentences. DO NOT FORGET THAT THE SENTENCE IS THE UNIT, HOWEVER. DO NOT ATTEMPT TO TEACH MERE LISTS OF WORDS.

CHAPTER IV.

THE “DIRECT ” METHOD.—PROCEDURE.

“First appeal to the child’s senses through objects.”—*Rousseau*.

“Talking should come before reading and writing.”—*Pestalozzi*.

“What the learner experiences and observes must be connected with language.”—*Pestalozzi*.

“Every word we speak is the medal of a dead thought or feeling struck in the die of some human experience.”—*Oliver Wendell Holmes*.

“What the learner has gained by his own observation has become an actual possession which he can explain or describe in his own words.”—*Pestalozzi*.

“Theory and practice should go together.”—*Herbart*.

“More practical and helpful still is the method of daily life, in which we learn our earliest speech from the spoken patterns heard in our surroundings from day to day, and in which we can still further acquire from lecturers and teachers, from preachers and actors, the best pronunciations current at the time. This is, indeed, the only way at last ; no speech is perfect till it accords with the actual practice of the best ; and loyal following, if not slavish imitation, is an indispensable condition. They are fortunate who have heard the true sounds and modulations from good models in early life and onwards.”
—*Foat*.

CHAPTER IV.

THE "DIRECT" METHOD.—PROCEDURE.

"Every language must be learnt by *use* rather than by rule."—*Comenius*.

THE very first thing to be done by the teacher who commences at the beginning, with boys who know no English, is to realize that the vernacular *must* be used in the *early* lessons, and used freely. There must be no translation, but there must be explanation and direction in the vernacular.

Perhaps the best plan for the very first lesson of all, is the teaching of the meaning of a few common and simple class-orders given in English. (Thereafter the number of these orders should be increased gradually and as much as possible in the way of orders, prohibitions, and directions, given in English.) In the following sketches of lessons all (of the teacher's remarks) that is printed in *italics* should be said in the *vernacular* and the rest in English.

NOTE.—These "lessons" are mere hints, suggestions, and outlines. It is not supposed that one "lesson" will be done in one "period".

As a general rule the class will repeat everything the teacher says.

I. SOME ORDERS TO BE GIVEN IN ENGLISH.

*"We are going to learn English, and if you watch my mouth carefully, listen attentively, and try hard to imitate me, you will soon speak English well, and find it quite easy. We are going to learn some orders first of all. When I say **Stand**, you will all stand up, and when I say **Sit**, you will all sit down again.*

Stand. Sit. *That is right. Now Rama will come out and*

give the orders and you will obey them. That is right. Now all say after me, Sit. Stand. Sit. Stand. I want to hear the sound of der at the end of Stand, almost like Stander, and the sound of ter at the end of Sit, almost like Sitter. Altogether say after me, Stand, Sit."

The teacher should then deal similarly with other one-word orders, such as "Halt," "Forward," "Turn," "Stop," "Listen," "Answer," "Go," etc.

(As soon as the nouns *book, pen, desk, hand, feet*, etc., are acquired, such orders as "Books shut," "Open books," "Pens down," "Take up pens," "Desks up," "Desks down" (where leaf desks are used), "Hands behind," "Hands up," etc., can be introduced and thereafter used.) Go on to no new word until each word is pronounced correctly.

2. NOUN LESSON WITH OBJECTS IN CLASSROOM.

"I am now going to tell you the English names of some of the things in this room. I shall point to each and say the name. You must listen very carefully and say the name after me.

Rama is a boy. No, not bi—boy. Make this sound, oi, oi, oi, oi. Now make the sound i, i, i, i. Now i, oy; i, oy; i, oy; i, oy. Well, I don't want i now, I want oy. Say boy. Again. Now each boy is going to say it to me. I will say it, he will watch my lips and then he will say it, and put his lips as I put mine. Now all together again. Boy. Boys sit in desks. This is a desk. All say after me, desk. I want to hear the last sound almost like ker, as though it were desker. Again, desk. Each boy will now say it. Let us see who says it best. Desk. This is the chalk. All say after me, chalk. No, not chark. I want the sound or, not ar. Say after me, or, or, or, or. Now say ar, ar, ar, ar. Well, I did not say chark. All say or—ork—chalk. Each boy will now say chalk after me; and let me hear the last sound (almost like chalker). Now all together again, chalk. This is a book. No, not boook. Make the sound uh, uh, uh, uh, now, oo, oo, oo, oo. I don't want oo now, I want uh. Again, book. Each boy will say it after me. Now, all together again,

book. *Let me hear the **ker** sound plainly. This is a **pen**. All together, **pen**. Each boy. Let me hear the **ner** sound at the end. All together again, **pen**. This is a piece of **paper**. Say after me, **pay—per**. All together, **paper**. Each boy. All together again, **paper**. This is **ink**. All together, **ink**. Let me hear the last sound clearly, like **inker**. Each boy. Now all together again, **ink**.*

*Now as I point to the things say their names after me, **boy, desk, chalk, book, pen, paper, ink**. Now each boy after me. Now say their names all together as I point to them without waiting for me to say them first. Now each boy will say them."*

When a sufficient number of words has been taken for the class both to remember them in connexion with the things and to remember their correct pronunciation, no more should be attempted in one lesson. Quality is more important than quantity, and accuracy of pronunciation is essential. Better devote the lesson to the real learning of seven words than to the vague gabbling of seventeen. Perhaps some classes (and teachers) could deal satisfactorily with the seventeen. If so, better seventeen well done than twenty-seven badly done.

In the next lesson add some verbs to the nouns already learnt (after a few minutes' revision) so as to get on to sentences immediately. Don't go on the plan of learning hundreds of nouns, and then hundreds of adjectives, and then hundreds of verbs. Get to sentences at once, and add a few nouns, a few adjectives, and a few verbs, etc., as occasion arises. Teach the English names of parts of speech when boys have identified a set of name-words, action-words, describing-words, etc.

3. REVISION. ACTION-WORDS, WITH ACTION PERFORMED BY THE BOYS.

*"Come here, Rama. When I say **walk**, I want you to walk to the door. **Walk**. Rama walks. All say after me, **Rama walks**. No, not Rama warlks. I don't want **ar**; I want **or**. Say after me, **or, or, or, or—ork, ork, ork, ork—orks, orks, orks, orks—Rama walks**. Each boy will now say after me, **Rama walks**. Now all together, **Rama walks**.*

But Rama is a boy. Say after me, The boy walks. Each boy. Now all together again, The boy walks. When I say stand, you will all stand. Stand. Now say after me, The boys stand. When I say sit, you will all sit. Sit. Say after me, The boys sit.

Rama, stand! Say all together, Rama stands. The boy stands. Rama, sit. Say after me all together, Rama sits. The boy sits. Each boy say to me in turn, The boys stand, the boy stands, the boys sit, the boy sits.

You have all just been speaking. When I say to Krishna, speak, I want him to speak to me. Krishna, speak. Say all together, Krishna speaks, the boy speaks, the boys speak.

Now each of these desks holds two boys. Say after me, This desk holds two boys. There is only one boy in this desk. Say after me, This desk holds one boy. I am going to have three boys in here. Say after me, That desk holds three boys. Now each boy will point first to this desk, then to this desk, and then to this one and say, That desk holds one boy, this desk holds two boys, that desks holds three boys. Now all together again after me. Come here, Rama; take this book. Say all together, The boy holds the book. Here is another. All say, The boy holds the books. All take up books. Now say, The boys hold books. You take this chalk. All say, The boy holds the chalk. Now the pen. Now the paper."

4. REVISION. POSITION OR PLACE-WORDS SHOWING RELATIONSHIP.

"I shan't say 'say after me' or 'you say' in vernacular any more, but in English. When I mean myself I shall say I, and when I mean you I shall say you.

Watch what I do. I shut the door. Rama, shut the door! All say after me, The teacher shuts the door. Rama shuts the door. Now instead of my name, or Rama's name, say he. He shuts the door. Now watch what I do. I open the door. Rama, open the door! All say, He opens the door. Now every boy will go in turn and open and shut the door, and as he does it he will say, I open the door, I shut the door.

Watch me again. I put the chalk on the table. Rama, put the chalk on the table! All say, He puts the chalk on the table. Each boy will come and do it, and say what he does. Let me hear the last word clearly, tay-bull. Look at me again. I put the pen in the ink. All do it, and say as you do it, I put the pen in the ink. Put your pen on the table, Rama! All say, He puts his pen on the table. Say the word his all together. Hiz.

I put the pen and the chalk on the table. Say that. Now say, as I do it, He puts the pen and chalk on the table. Each boy will come and do it and say what he does.

I put the book under the desk. Put your books under the desk. Say, We put our books under the desk.

Look. I hold the book over the desk. Hold your books over the desk. Say, We hold our books over the desk. Rama sits behind Krishna. Say that. Abdul sits behind Rama. Say that. Stand behind me. I stand behind you. Say that."

5. REVISION. SOME "DESCRIBING-WORDS".

"This is red ink. Say, That is red ink. This is brown paper. Say, That is brown paper. This is a big boy. This is a little boy. Say, This is a big boy and that is a little boy. This is black ink. Say, That is black ink. This is my red-ink pen. Say, That is the teacher's red-ink pen. This is my black-ink pen. Say, That is his black-ink pen. This is white paper. Say, That is white paper. This is a heavy stone. Say, That is a heavy stone. This pen is long and that pen is short. Say that. This sugar is sweet. Say that. Say, This lemon is sour.

Say again: red, brown, big, little, black, white, heavy, long, short, sweet, sour."

It will be noticed that in this lesson everything has been done in English. So much the better. Get as quickly as you can to the point where you can do everything in English, but do not think that the use of the vernacular is a crime. Do not think that

you can dispense with the vernacular very quickly. Do not even think that you should discard the use of the vernacular on any occasion when its use will facilitate comprehension. Teach English in English and let the vernacular help you to do so.

In the remaining sketches of lessons it will be assumed that the teacher is speaking in English so far as possible, and is using vernacular where the class would not understand him otherwise. The use of the vernacular will naturally grow less and less in every lesson.

6. REVISION. SOME "ACTION-DESCRIBING" WORDS.

"I walk to the door. I walk *slowly* to the door. All say *slowly*. Rama, walk slowly to the door! Say, 'He walks slowly to the door'.

I walk *quickly* to the blackboard. Rama, walk quickly to the blackboard! Say, 'He walks quickly to the blackboard'. All say *slowly*, *quickly*.

I walk *quickly* to the door and then *slowly* to the blackboard. You come and do that and say it as you do it.

I walk *quietly*. Say *quietly*. Come and walk *quietly* and say what you do. All say, 'He walks *quietly*'.

I walk *noisily*. Say *noise*. I make a *noise*. The bell makes a *noise*. Say that. He makes a *noise*. He is a *noisy* boy. He walks *noisily*. You come out and walk *noisily* and say what you are doing.

Now be a *quick* boy. Walk *quickly*.

Now be a *slow* boy. Walk *slowly*.

Now be a *quiet* boy. Walk *quietly*.

Now be a *noisy* boy. Walk *noisily*.

I am now speaking *softly*. Speak *softly* to me. Say, 'I am speaking *softly*'.

I am now speaking *loudly*. Speak *loudly* to me. Say, 'I am speaking *loudly*'.

Speak in a *soft* voice. Speak in a *loud* voice. Say, 'I speak in a *soft* voice, and speak *softly*'. 'I speak in a *loud* voice, and speak *loudly*'.

I write on the board. I write *well* now. I write *badly* now.

Come and write *well*. Say, 'I write *well*'. Do not write *badly*. Say after me, 'I must not write *badly*'.

All say after me. *slowly, quickly, quietly, noisily, softly, loudly.*

7. REVISION. SOME "PLACE-OF-ACTION-DESCRIBING" WORDS.

'Come *here*, Rama. Now go *there*, by the desk. Say after me, 'He comes *here*, he goes *there*' as he does it.

You go *outside*. Now come *here*. All say, 'He goes *outside*, and he comes *here*'.

Go *outside*. Krishna. Now come *inside*. All together say, 'He goes *outside* and he comes *inside*'.

Rama. Go *far*. Stop. Do not go *far*. Come and stand *near*. Do not stand *near*.

Each of you will come out and walk, saying, 'I do not go *far*. I stay *near*. I go *outside*, and I come *inside*'.

All say after me: *here, there, outside, inside, near, far.*"

8. REVISION. NEW NOUNS. QUESTIONS.

"Name the things I point to and say each name slowly six times: *wall, floor, ceiling, window, map, pencil, duster, cupboard* (cup-board), *shelf, slate, easel*.

Say after me, 'I point to the wall' and do it as you say it. Say after me, 'I touch the floor' and do it as you say it. 'I point to the ceiling.' Say after me, 'I write with the pencil,' and do it as you say it.

Look. I *clean* the board. Say that. I clean the board with the duster. Say that after me. 'I point to the map.' 'The map is on the wall.' 'Put the duster in the cupboard.' 'Put it on the shelf.' 'The blackboard is on the easel.'

What is this? That is the wall. (Repeat the question and give the answer as well, after me.)

What is that? That is the *ceiling*.

What is this? This is my *pencil*.

What is that? That is a *map*.

What is this? That is the *duster*.

What is that? That is a *cupboard*.

What is this? That is the easel.

On what do I stand? You stand on the floor.

On what do I sit? You sit on a chair.

On what do you sit? We sit on desks.

On what is the board? The board is on the easel."

9. REVISION. NEW NOUNS AND VERBS. QUESTIONS.

"Say the names of these *clothes* as I point to them: *cap, hat, turban, coat, trousers, boots, shoes, socks, stockings.*

Say after me and point as you speak :—

Rama *wears* a *cap*.

Abdul *wears* a *turban*.

That is a *hat*.

He wears white *trousers*.

His *boots* are black.

Krishna's *shoes* are brown.

He wears *socks*.

Socks are short.

He wears *stockings*.

Stockings are long.

Say after me :—

Who wears a black cap? Rama wears a black cap.

Who wears a red turban? Abdul wears a red turban.

Who wears white trousers? *Many* boys wears white trousers.

Who has black boots? He has black boots.

Who wears brown shoes? We wear brown shoes.

What colour is his coat? His coat is black.

What colour is my cap? *Your* cap is black.

What colour are your boots? My boots are brown.

What colour is this turban? That turban is green.

What colour are Rama's socks? Rama's socks are white.

What colour are his stockings? That boy's stockings are black."

10. REVISION. NEW NOUNS AND VERBS.

"Say the names of the parts of the body as I point to them. Say each name slowly six times: *head, arm, leg, foot, hand, face, finger, toe, nose, eye, mouth, hair.*

My cap is on my *head*.

My boot is on my *foot*.

My *nose* is on my *face*.

Where are your *fingers*? My fingers are on my *hands*.

Where are your *toes*? My toes are on my *feet*.

Where are your *trousers*? They are on my *legs*.

What colour are his *eyes*? His eyes are brown.

Do what I tell you to do, and *say* what you are doing.

Put your finger in your mouth.

Put your hand on your head.

Shut your eye. Open your eye.

Open your mouth. Shut your mouth.

Put your foot in your hand.

Take your shoe *off*. Put your shoe on.

Take your cap *off*. Put your cap on.

Take your coat *off*. Put your coat on.

Show me your eye. This is my eye.

Show me your mouth. This is my mouth "

II. REVISION. NEW NOUNS AND VERBS.

"Look at the things on the table. Name them after me as I touch them. Say each name slowly six times *water, oil, ice, stone, brick, salt, wool, brass, clay, iron, lead, copper*.

See if you can tell me the name of any one that I point to.

Repeat the question after me, and give the answer yourself.

What is this? That is oil.

What is that? That is copper.

What is this? That is salt.

What is that? That is brass.

Come out in turn, and do what I tell you. *Say* what it is that you do.

Put the stone in the water.

Put the ice in the water.

Put some water on the salt.

Put the copper on the brass.

Put the stone under the copper.

Say after me :—

The water is in a cup.

The ice is cold.

The lead is heavy.

Stone, brick, brass, iron, lead, and copper are hard

Clay and wool are soft.

Water and oil are liquid.

Tell me what is cold. Ice is cold

Tell me what is heavy. Lead is heavy.

Tell me what is hard Stone is hard. Brick is hard. Iron, lead, and copper are hard.

Tell me what is liquid. Water is liquid. Oil is liquid.

(Tell me in vernacular the names of some other liquids.)'

12. REVISION NEW VERBS.

(*In vernacular*—"Let us learn the names of some more of the actions that we can perform") Repeat everything I say. I *see* you. You see me. Tell me what you can see. I see the floor, the ceiling, the walls, the blackboard, and the table. I see a map, a book, a pencil, a pen. I see some ink, some water, and some oil. *Smell* this rose. I smell the rose. I smell with my nose. I smell the oil. I smell the red rose and the oil with my nose.

I *talk*. We talk. He talks. Do not talk. Do not talk now in class. Talk to me. Talk to him He talks to you. You talk to him.

Take this pen. I take the pencil. He takes the duster. Take the duster and put it on the table. Take the chalk off the table. I take the blackboard off the easel and I put it on the floor.

Take the stone up. Take the brass up. Take the chalk up. Take up pens. Put pens *down*. Put the duster *down* on the floor. Stand on the desk. Stand *down*. Sit on the table. Come *down from* the table. *Look* at the door. *Look* under the desk. Look in the cupboard. Look at me. Look *away from* me. I look *for* the duster and I see it on the table. *Give* me a pen. I give you my book. See what I give him. He gives me the chalk. I give him the duster. We talk of what he gives me. Give the boy some water.

Look and see what I put on the table and take off again,

Bring me some chalk. Go to the cupboard and bring me some books. See what is on the shelf. He brings me the rose and I smell it. I bring you your book and pen.

I see two boys. I look at three boys. I smell two roses. I talk to all the boys. Take these three books. Give me four pens."

13. REVISION. NEW NOUNS AND ADJECTIVES.

"Look at the *fruit* (real or model) on the table. Say the name of each as I point to it. Say each word slowly six times: *mango, orange, date, banana, melon, fig, guava, grape, lemon, apple.*

The mango is sweet. The mango is ripe. The orange is yellow. The fig is soft. The grape is small. The apple is green. Ripe fruit is sweet. The melon is large.

The mango is ripe, sweet, and yellow. The melon is large, green, and heavy. The green banana is unripe but the yellow one is ripe. The lemon is ripe but it is sour. There is juice in ripe fruit. The skin covers the fruit. The skin of the melon is tough. The skin of the ripe banana is not tough. Bring me the unripe green apple. Put the soft fig on the yellow orange."

14. USE OF PRESENT CONTINUOUS.

"I walk to the door. I *am walking* to the door. Rama, walk to the door! He *is walking* to the door. Stand! You *are* all standing. (We are all standing.) Sit. You *are* all sitting. (We are all sitting.) Open books. You *are* all opening books. (We are all opening books.) Shut the door. He *is shutting* the door. I *am opening* the door. I *am writing* on the blackboard. I *am smelling* the rose. Come here. He *is coming* here. Go away. He *is going* away. A boy *is talking*. I *am looking* at him. Take the duster off the table. He *is taking* the duster off the table. Put it on the chair. He *is putting* it on the chair. Listen to me. *Are you listening* to me? We are listening to you. *Am I walking?* You are walking. *Am I standing?* You are standing. *Am I sitting?* You are *not* sitting. *Are you sitting?* We are sitting. *Is he looking* at me? He is looking at you. *Is he listening* to me? He is listening to you."

15. USE OF PAST TENSE, WEAK FORM.

(*In vernacular*—"We are going to talk about what we did yesterday as well as what we do now.")

I walk to the door.	Yesterday I walked to the door.
Listen to me.	Yesterday you listened to me.
Look at the board.	Yesterday you looked at the board.
Open the door.	Yesterday he opened the door.
Repeat what I say.	Yesterday you repeated what I said.
Halt at the door.	Yesterday you halted at the door."

(*In vernacular*—"Each boy will do what I tell him, say what he is doing, and then what he has done.")

I walk.	I am walking.	I walked.
I look.	I am looking.	I looked.
I open.	I am opening.	I opened.
I repeat.	I am repeating.	I repeated.
I listen.	I am listening.	I listened.
I halt.	I am halting.	I halted."

16. REVISION. USE OF PAST TENSE, STRONG FORM.

"I sit. Yesterday I sat. I speak. Yesterday I spoke. Stand! Yesterday you stood. I write. Yesterday I wrote. I see. Yesterday I saw. I take. Yesterday I took. Come here. Yesterday you came here. Go away. Yesterday you went away. Give me the chalk. Yesterday you gave me the chalk.

He sits.	He is sitting.	Yesterday he sat.
He speaks.	He is speaking.	Yesterday he spoke.
He stands.	He is standing.	Yesterday he stood.
He writes.	He is writing.	Yesterday he wrote.
He takes.	He is taking.	Yesterday he took.
He comes.	He is coming.	Yesterday he came."

(*In vernacular*—"Each boy will now do what I tell him, say what he is doing, and say what he has done.")

I stand, I am standing, I stood, I sit, I am sitting, I sat, etc."

17. REVISION. USE OF DID.

"I do this. I am doing this.	I did this.
Did I walk?	You walked.
Did I answer?	You answered.
Did I talk?	You talked.
Did you look?	We looked.
Did you open the door?	I opened the door.
Did you repeat what I said?	We repeated what you said.
Did he stand?	He stood.
Did you sit?	I sat.
Did you speak?	We spoke.
Did he write?	He wrote.
Did you see?	We saw.
Did I take the book?	You took the book.
Did I do it?	You did it.
Did you come here?	We came here.

18. REVISION. USE OF FUTURE FORM.

(In vernacular—"We shall now talk of what we are going to do to-morrow.")

I walk to the door. I am walking to the door. I walked to the door. I *shall* walk to the door *to-morrow*. We came here yesterday. We *shall* come here *to-morrow*. Stand. You *will* stand *to-morrow*. Sit. You *will* sit to-morrow. Open the door. You *will* open the door to-morrow. Do I write? I *shall* write to-morrow. Do you see me? You *will* see me to-morrow. Repeat this. You *will* repeat it *again* to-morrow.

I shall come here.

He will come here.

We shall come here.

You will come here.

They will come here.

To-day I wrote, yesterday I wrote, to-morrow I shall write.

To-day he stands, yesterday he stood, to-morrow he will stand.

To-day we sit, yesterday we sat, to-morrow we shall sit.

To-day they speak, yesterday they spoke, to-morrow they will speak.

Shall I write to-morrow? Will he stand to-morrow?

Shall we sit to-morrow? Will they speak to-morrow?"

(*In vernacular*—"Each boy will do what I tell him. First he will say he is going to do it, then that he does it, then that he is doing it, then that he has done it.")

I shall stand. I stand. I am standing. I stood.

I shall sit. I sit. I am sitting. I sat.

I shall write. I write. I am writing. I wrote.

I shall open the door. I open the door. I am opening the door. I opened the door.

I shall walk. I walk. I am walking. I walked."

19. NEW NOUNS. EXERCISE WITH VERBS.

"Look at the things on the table. Say the name of each six times after me: *ring, key, box, bag, coin, purse, string, bat, ball, stick, button, brush, comb.*

He will put the string in the box. He is putting it in. What did he do? He put the ring in the box. Rama will take the ring out of the box, and put the key in it. What did he do? You will bring me the bat and ball. What did he bring me? I *strike* the ball with the bat. I shall strike the ball again with the bat. I *struck* the ball with the bat. You will hold the bag in your hand. He is holding the bag in his hand. Put the coin in the bag. Take it out again. He is taking the coin out of the bag. Bring me the stud and the brush. Take the string and the stick. *Tie* the stick to the bat. He is tying the stick to the bat with the string. He will untie the string. Untie the string and put the bat and stick on the table. I shall *brush* my hair with the brush. I am brushing my hair with the brush. I shall comb my hair. I am combing it. I brushed and combed it."

20. (IN THE COMPOUND.) NEW NOUNS AND VERBS.

"The ground is dry. The ground is hard. Rama will run. Run, Rama! He is running. He ran. All run to the wall. Come back. You ran to the wall. We will run again to-morrow.

Listen. I shall shout. I shouted. Shout, Rama! All shout your names. You shouted loudly.

We shall jump over this string. Rama, jump over it. He jumped. You will all jump.

We ran We shall run again.

We shouted. We shall shout again.

We jumped. We shall jump again.

I shall throw this stone. I threw it.

Rama, throw a stone! He threw it far. Bring it back to me. He brings it back. I threw it and he brought it back. Do not throw stones at boys. Did he throw a stone at you? He did not. Did he run? Did he jump? Did he shout?

I shall kick this football. I kicked it over there. Rama, run and bring it to me. Who will kick it? Who *did* kick it? You shall kick it now. He kicked it to the wall.

We will bowl a ball Who bowls balls? You shall bowl it. He bowled it straight. He bowled it fast. Who will bowl it to me? Go there and bowl it to me.

I shall run. I run. I am running. I ran.

I shall shout. I shout. I am shouting. I shouted.

I shall jump. I jump. I am jumping. I jumped.

I shall throw. I throw. I am throwing. I threw.

I shall kick. I kick. I am kicking. I kicked.

I shall bowl. I bowl I am bowling. I bowled."

21. PERFECT TENSE.

(*In vernacular*—"We shall now talk about the things we have done, finished, and completed.")

I shall *draw* a line. I am drawing a line. I *have drawn* it.

I shall *break* this stick. I am breaking it. I *have broken* it.

I shall *tie* these sticks together. I am tying them. I *have tied* them.

I shall *tear* this paper. I am tearing it. I *have torn* it.

I shall *come* to you. I am coming. I *have come*.

I shall *go* away again. I am going. I *have gone*.

Tell me some actions that you *have done*.

I *have played* football. I *have bowled*. I *have jumped*. I *have answered*. I *have run*. I *have come* to school. I *have shouted* my name. I *have shut* the door. I *have stood* on the desk.

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Go to the table. What has he done? He *has gone* to the table.
 Take the duster. What has he done? He *has taken* the duster.
 Clean the board. What has he done? He *has cleaned* the board.
 Smell the rose. What has he done? He *has smelt* the rose.
 Write your name. What has he done? He *has written* his name."

22. REVISION. USE OF CAN.

(*In vernacular*—"If I ask you whether you can do anything that you can do, answer in English **I can**. Rama, can you write your name? **I can**. Tell me in English all the things you can do.)

I can walk.	I can sit.	I can stand.
I can speak.	I can write.	I can answer.
I can hear.	I can see.	I can smell.
I can look.	I can talk.	I can take.
I can open.	I can shut.	I can listen.
I can make.	I can do.	I can come.
I can go.	I can repeat.	I can recite.
Can you walk? Yes.	Can you speak? Yes.	
Can you write? Yes.	Can you answer? Yes.	
Can you hear? Yes.	Can you talk? Yes."	

(*In vernacular*—"Now tell me that you could do these things yesterday. When I ask whether you could, reply in English **I could**. Could you write your name yesterday? **I could**.)

I could walk.	I could sit.	I could stand.
I could speak.	I could write.	I could answer, etc."

23. CONVERSATION ABOUT PEOPLE AND OBJECTS.

"Look at Rama. What has he on his head? He has a cap on his head. What does he hold in his hand? He holds a book in his hand. What colour is his coat? His coat is white. Did he come to school yesterday? Yes, he came to school yesterday. Will he come to school to-morrow? I think he will come to school to-morrow. How many fingers has he? He has ten fingers. Tell him to do something. Write your name on the blackboard, Rama! Can he write his name? Yes, he can

write well. What will he write? He will write his name. Has he written it well? Yes, he has written his name well. Go back to your place, Rama."

24. CONVERSATION.

"Look at this picture. What is the name of this animal? It is an elephant. Tell me something about the elephant. It is a very big animal. It is the biggest animal there is. Look at its legs. Tell me something about them. They are short and thick. Why are they short and thick? Because its body is so heavy. Look at this. What is it called? That is the elephant's trunk. For what does he use it? He picks things up with it. Yes, he can pick up a pin. Why does he have a trunk, I have no trunk? His neck is very short. You have hands. He could not get his food without a trunk. A camel has no trunk. No, but he has a long neck. A pig has no trunk and he has a short neck. Yes, but his head is near the ground and he can get his food."

25. CONVERSATION AND DIALOGUE.

"Good-morning, boys. Good-morning, sir. How do you do? I am quite well, thank you. How are you? I am very well, thank you. Where are you going? I am going to the bazaar. *How* is your father? He is very well, thank you. *What* is your father? He is a clerk. He is a teacher. He is in service. Is he in Government service? *Where* is your father? He has gone to his work. He works for Mr. Brown, the engineer. Do you know what his pay is? What is his salary? How much does he earn a month? What pay does he get? He gets a hundred rupees a month. How old are you? I am twelve years old. I am fourteen years of age. Where do you live? I live at number ten in Market Street. Who is your guardian? My uncle is my guardian."

Before commencing reading-books boys should be able to talk with ease and with good pronunciation about common things and common actions. When reading-books are used there should be no hurry, and no lesson should consist of reading alone. There

should *always* be conversation about the subject read, and use and manipulation of new words, especially verbs.

If possible show any new thing mentioned in the reading-book, and the picture of any action if the action cannot be performed.

Make full use of the pictures in the reading-book as subjects of conversation. Should any simple rhymes be encountered, have them learnt by heart, and with special attention to pronunciation. Nursery rhymes and nonsense verses are easily picked up, are more or less amusing and therefore interesting, and offer, as good a field for exercise in pronunciation as any other matter.

Better still are short rhymes and jingles of moral import, e.g. :—

When you have work to do, boys,
Do it with a will;
They who reach the top, boys,
First must climb the hill.

Or :—

Do you want to be happy and gay, little man,
Do you want to be happy and gay ?
Then do a kind deed every day, little man,
Then do a kind deed every day.

Or :—

Help ! Help ! Help !
Help with a will,
Help in the field and help in the mill ;
Whether you are child or man,
Tree or plant, you must and can
Help, Help, Help.

All children have a marked appreciation and liking for recurrent sound in verse and song, and an instinctive love of rhythm and rhyme. This fact can be thus taken advantage of, and pressed into service in the teaching of spoken English.

Correlation is an admirable principle of which sight should not be lost.

Conversation can be just as useful if held on historical, geographical, or scientific subjects. Poetry about historical events is still poetry. An essay on the life of a historical personage is still an essay. The dictation of an account containing important

truths is still dictation. A picture used in the English lesson for oral or written composition is none the worse for being a picture of an historical event. The dramatizing of a situation for practice in oral composition and paraphrase can easily be made the dramatizing of a historical situation with the names of the historical *dramatis personæ* (such as John signing *Magna Carta*).

But correlation must not be over-done, and far-fetched connexions established for the sake of correlation. As remarked in the "Instructions to Teachers" of the New York syllabus:—

"The effect of this is to weaken the power of systematic thinking which deals with essential relations, and substitute for it a chaotic memory that ties together things through false and seeming relations, not of the things and events, but of the words that denote them."

But above all bear in mind in every English lesson that boys cannot learn to talk by hearing *you* talk. They must talk themselves. It is useless to talk to them. Let them *learn by doing*, and, in the English lesson, let it be your object to keep every boy's *tongue* as busy as possible. There must be a good deal of simultaneous work, and enough individual work for the correction of individual mistakes.

At an early stage the telling of a very short and simple tale in the shortest and simplest words is a good plan, with a view to getting it re-told. An interesting experiment is to tell it every morning for a week, using different words and different constructions each time, and then to see what sort of an attempt the best boys can make at re-telling the story orally. So far as possible let pictures accompany all stories.

CHAPTER V.

THE "DIRECT" METHOD IN EUROPE.

"Whatever the study may be, without the idea of things represented, the signs representing them go for nothing."—*Montaigne*.

"Teach through things that come in contact with children and which concern their immediate interests, feelings, and thoughts."—*Pestalozzi*.

"Ideas before symbols."—*Rousseau*.

"Conversation maketh a *ready* man."—*Bacon*.

"Everything will depend, of course, on the precise object of the teaching. If it is to be our object to make of each boy a budding philologist, or a walking textbook with lists of exceptions at his finger-ends, such as most boys learned until recently in beginning modern languages, it is obvious that the time required for English grammar alone would be comparable with the time now required for Latin grammar. But if, on the other hand, we recognize the fact that it is the *living* language that is chiefly to be studied, that what we want to give is a mastery and comprehension of the use of English *in modern literature and in daily life*, our requirements as expressed in hours of the time-table will become much more modest. The grammar may be limited in the first instance to the simplest accidence and syntax, with parsing and simple analysis. The history of the language may well be given incidentally and not taught as a subject for the examination-room."—*Hartog*.

CHAPTER V.

THE "DIRECT" METHOD IN EUROPE.

"The object of the teaching of a foreign language must be to give the pupil a real and effectual mastery of that language"—*French "Schedule of Instructions"*.

SHOULD the intelligent student or critic of the "Direct" Method inquire, "Does any European country follow this 'Direct' Method of learning English?" the reply is in the affirmative. Several do. All soon will. It may be of interest to compare the materials and choice of words suggested by the Education Department of France with those suggested above, and to glance at the applications of the method. In France, then, the young beginner of English has the following curriculum of vocabulary gradually taught to him by the "Direct" Method during the first period or stage of his study (about two years).

"1. *The Child at School.*

The things used by the child in class.

His relations with the people round him.

Principal actions done in school (I write, I read, etc.).

Movements in class; the different parts of the classroom.

Handling of school objects.

Recreation. Games.

2. *Numbers (cardinal and ordinal).*

Elementary arithmetic.

3. *Weather and Temperature.*

Divisions of time. Age.

Heat and cold. The seasons (elementary notions).

4. *The Human Body and Bodily Needs.*

Food; clothing.

Action of the senses.

Health and disease.

5. *The Home and the Family.*

Parts of the house; the different rooms; furniture and utensils. The members of the family, their occupations; scenes from family life.

6. *The Country.*

The *aspects* of the country.

Atmospheric phenomena; the seasons.

Plants and animals.

The *occupations* of the country.

The farmer, vine-grower, gardener, wood-cutter.

The country house, its chief parts.

Domestic animals; what they do, and the services which they render us.

Farming implements.

The *pleasures* of the country.

Hunting and fishing.

Walking; the different means of locomotion.

Fêtes and amusements.

7. *The Town.*

The street (and vehicles), the railway-station, post office, the hotel, theatre, museum, library, larger shops and warehouses, smaller shops, and market.

The principal trades.

8. *Nature.*

Sea, rivers, mountains, plains, forests, sky.

Very elementary sketch of the geography of the country of which the language is being studied."

The French schoolmaster is requested to bear in mind always that the "Direct" Method is both an inductive and a practical method, and must therefore start from observation and not from abstraction. It takes as its basis the foreign language and not the mother tongue. It exercises the student in expressing his ideas by means of the vocabulary learnt. The vocabulary of English words must grow practically, with the sight of things and the performance of actions. Being both inductive and practical the

method must never separate practice from theory but must develop them simultaneously, the one by means of the other.

There should be three periods of English study; and whatever number of years is to be devoted to it, should be divided up into three distinct stages.

In the first period or stage, be it one year or two or three years, while teaching the child the words in most common use, and accustoming him to grammatical accuracy, the chief aim of the teacher must be *to educate his ear and vocal organs* and to accustom him to *speak* English.

In the second stage or period while continuing to exercise and develop the *faculty and habit of conversing*, the aim of the teacher will be to *enable the pupil to understand English books and newspapers* (by giving him a more extensive vocabulary and more precise grammatical knowledge) *and to express his thoughts in English writing*. That is to say, he will be trained to read good English and to write good English.

In the third period or stage a sufficient knowledge of the English language having been attained to make reading no longer *an end* in itself, it can be utilized as a means to make the pupil acquainted with England itself, the life of its people, its literature, current thought, conditions, and general interest, to France and the world.

Although these three distinct periods are marked out it is to be clearly understood that no pupil should proceed from one to the other before he is fit. They are not fixed periods of time so much as movable periods of work and fitness. A boy is not to proceed to the second period because he has been for a year at the first period, or to the third stage because he has been for a year at the second. He is to proceed to the next when he is fit for it, and to remain behind his contemporaries if he is not fit to advance to the next stage with them.

In the first period (five hours a week for about two years) the French Education Department lays great stress on correct pronunciation and accentuation.

In the words of the Code, "*To give the pupils a good pronunciation must be the teacher's first task,*" and further, "*In order to pre-*

vent the written form of the words from spoiling the pronunciation at the very outset, the spoken word must precede the written". He is instructed to pronounce all new words himself, slowly and distinctly, separating the syllables, and then to make the pupils repeat them after him, individually, in groups, and then the whole class together. Not until all succeed in giving an exact reproduction of his own pronunciation should he rest content and proceed to write the word on the blackboard. The Code tells him: "*It will perhaps be better before writing down those words which present the most difficult sounds, or of which the written notation is most imperfect, to wait until the pronunciation is satisfactory, and to spend some time in purely oral exercises*".

If, on seeing the word in writing, the pupil hesitates, the word must be rubbed out, and the lesson in pronunciation recommenced.

When the vocabulary of words requisite for any sentence is perfectly pronounced the teacher will pass on to the pronunciation and accentuation of the complete sentence. On no account must any false pronunciation, enunciation, articulation, emphasis, or accentuation ever be allowed to pass uncontradicted and uncorrected.

In teaching the words suggested in the vocabulary and subject scheme, care must be taken to teach words by the sight of objects. The Code says: "*The natural means of putting this oral method into practice is sight teaching by which the word is directly connected with the object. Real or figured objects, e.g. drawings, pictures, etc., may be used with advantage.*"

As little recourse as possible must be had to the mother tongue, but *it must, of course, be used whenever its use facilitates explanation, saves time, and makes any difficult point clearer.*

Names should be taken first—the names of such objects as already surround the pupil in the classroom and of those which the teacher can himself conveniently introduce into the classroom. At an early stage the use of the verb together with the noun must be introduced. At first the verbs will be furnished by the actions and movements ordinarily performed by the boys in class (to stand up, to go to the blackboard, to read, to write, etc.), and then by

gestures and movements which the teacher will make them perform expressly (open the door, stretch out the hand, etc.).

Pictures representing scenes from everyday life may next be used. These pictures will furnish opportunities for easy stories and for all sorts of exercises.

To this first vocabulary furnished by a purely direct and intuitive method new elements will next be added from a reading-book.

The teacher is specially warned against going beyond the most common terms, against using technical terms, and against *mentioning in the foreign language objects or parts of objects of which the child does not know the name in French*.

Never must he make the pupil learn lists of words by heart.

From the very first the words used must be grouped into short sentences, and it is by means of these sentences that the child will acquire his first grammatical knowledge of English.

According to the French Code, grammar must not be neglected, but, on the contrary, carefully taught in a most methodical manner. At the end of his first period or stage the pupil must no longer hesitate over the plural of a noun or an adjective, or the conjugation of a verb. *But the grammar must be learnt chiefly through example, and nothing that is not essential must be introduced.* From the very beginning, but without any explanation, the teacher must insist on the words always being used in their correct grammatical form. By degrees he must group the analogous forms of different words together and show the same word under different forms, and so obtain a paradigm. The absolutely essential thing is that the ear should be accustomed to the forms *before* the rule is allowed to appear, and that the rule, always clear and concise in its enunciation, should appear as the plain and simple statement of a general fact. As the Code says: "*The first oral exercises and the written exercises connected with them will also furnish by example the first rudiments of grammar*".

Conversation during the first period is both a means and an end. In the first stages it can only be a series of questions formulated by the teacher with the help of known words, put in such a way as to obtain in reply sentences already learnt. The immediate object is to impress English words on the pupil's

memory, and to accustom his ear to correct English grammatical forms.

The pupil must be accustomed to answering in a complete sentence; but, besides this, it is necessary to begin preparing the boy for actual conversation by taking advantage of all chances and seizing all opportunities; and by familiarizing him with the phrases and formulæ necessary for the description of all events of his daily life in the classroom, home, street, and playground.

As quickly as possible the teacher must get to the point at which he can say all that he has to say to his students in the foreign language.

Short pieces of verse and prose may with advantage be learnt by heart, and also a few paradigms and model grammatical sentences. Whatever is learnt by heart must be very carefully prepared, fully explained (and clearly understood) in class. When known they may be written out, provided that the result is, in each case, carefully scrutinized by the teacher

Written exercises are of secondary importance in the earlier stages of the first period, but they should be given. At first the pupil should be set to copy out, *without translating*, the words learnt in class. Later on he must copy out the paradigms, and then different grammatical exercises, of the same kind as those given to the pupils of the elementary classes in the teaching of the mother tongue, verbs, words to be put in the plural, adjectives to be made to agree, sentences to be completed, grammatical forms to be varied, etc. An excellent exercise consists in dictating questions to which the pupil must reply in writing, the aim of the exercise being to oblige him to use certain expressions, phrases, and idioms.

It is a good thing to give out dictation from time to time, but the teacher must be careful that the text has been fully understood beforehand. The dictation must be corrected and the correct words written out in the foreign tongue. Finally in the last *months* of the first period the teacher may endeavour to make the pupils reproduce short stories told to them in class.

A simple reading-book putting into use the vocabulary indicated and including object-lessons, short descriptions, short stories, his-

torical or legendary, anecdotes, and poems for children, is to be adopted. The great object is to obtain good reading. The Code says. "*The teacher must use his own judgment as to when the pupils should be allowed to use a book. Under no circumstances must this be done, however, until the pupils have acquired good habits of pronunciation.*"

Words must be explained, when possible, by means of words already known. On no account must there be any word-for-word translation.

In the second period (also five hours a week for about two years) the principal place belongs to reading. Conversation has, during the preceding period, been used as a continual exercise and has given the pupil an understanding of words and a knowledge of grammar. Conversation must not be neglected in the second period. On the contrary; but the teacher's aim now will be to make it natural, real, and spontaneous, instead of artificial, repetitive, and formal. The entire work of the English lesson must be carried on in English; the teacher must use it always when speaking to his pupils during the English lesson and particularly when correcting their written exercises. It must be used by the pupils invariably during the lesson for whatever they may have to say or ask.

Reading will furnish ample subject-matter for conversation. But there must be no relaxation of care in insisting upon *absolutely correct pronunciation* of every word that is uttered.

Every endeavour must be made to augment the vocabulary, and to complete it, mainly by the aid of reading. Derivations (without philological explanations) and synonyms are to be dealt with.

The student must slowly and gradually be led to make use of more complex grammatical forms of speech, but the grammatical rule must always continue to be the simple statement of a general fact.

With regard to reading it is laid down that, at first, great pains must be taken to be sure that the text is read correctly. The teacher must first read a sentence and then have it repeated. After explanation, the whole paragraph must be re-read by the class, and mechanical and monotonous reading must never be

allowed. The teacher must first explain the new and unknown words in each sentence, using familiar English words for the purpose. He must assure himself, by putting questions, that the sentence is understood. When the paragraph is finished, the teacher must ask for it to be summarized by the class.

It may be necessary to make the pupils translate the text in order to be sure that they have understood it. In this case, word-for-word translation must be avoided; the translation must be done sentence for sentence. This exercise must be conducted by the teacher in the English language. Any comments on the text must also be in the foreign language.

From time to time students should be required to tell a story which has previously been read by them.

Throughout the whole of the second period the students must be encouraged to supplement the class-work by home reading which will be tested in class.

Recitations will be learnt by heart.

In this second period the written work is to consist at first of dictation. After this must come the reproduction of stories read in class. The third stage of the written work is the writing of exercises in composition which admit of more liberty and initiative on the part of the pupil; and letters. Translation from and into English may now be given from time to time. The translations into the foreign language will serve to prove whether the pupil has a real knowledge of the rules which he is supposed to have learnt. They are always to serve as a means of *testing* knowledge and not as an instrument of acquiring it. The words used in these translation-exercises must either be already known to the pupil or must be given to him, so that he may not be obliged to consult a dictionary.

With regard to books in the second stage, two are prescribed—a grammar and a reader, with a newspaper as alternative to the latter. The grammar must be short and easy, and is to serve as a book of reference in which he can find, in a systematic form, the rules and paradigms already learnt orally. The same book is to be used by all classes throughout the school.

The reader to be used must contain historical or legendary stories;

pictures of life in foreign countries ; practical information presented in a short and interesting manner ; selected short stories and short plays, which, while serving as models for narrative style, are at the same time, as far as possible, descriptions of contemporary manners. Pieces of poetry are to be included. A newspaper may be read instead of an ordinary reader, but in this case every boy in the class must provide himself with a copy of each issue.

In the third stage or period (two hours a week for about two years) the entire work of the class is to be done in English in the English lesson.

Special attention to precision in vocabulary and to correctness of expression becomes even more necessary as the number of hours is now reduced. The exercises will therefore be, for the most part, the same as those of the second period, but the place taken by written work will gradually grow in importance. This written work will be stories, letters, essays, and summaries of reading.

A dictionary, written in English, will now be allowed for use in the writing of these foreign compositions, and the dictionary will be permitted at written examinations.

The readings are gradually to become more didactic in character, and they may be taken from periodicals.

It is now time that the pupil should be made acquainted with the life, civilization, history, and literature of the foreign people whose language he is studying. The subject-matter of the reading lessons, the commentaries of the teacher, and, if necessary, short summaries given by the teacher in the foreign language, will gradually give the pupils a knowledge of these matters. Home reading, and reading in preparation time, are to be encouraged. The pupil must summarize what he has read, either orally or in writing. From time to time pupils must be made to give short oral addresses to the class on the industrial arts, great discoveries, geography, means of communication, the fine arts, or literary history.

These lessons are to be, as far as possible, connected with earlier reading lessons or summaries given by the teacher.

The books of this period are to be readings bearing on Geo-

graphy, History, and Science; and selected extracts in prose and verse from the principal masterpieces of English literature.

The following is the "Schedule of Instructions" relating to the teaching of Modern Languages in French schools:—

"1. If the essential object of the study of ancient languages is a certain mental culture, *modern* languages are taught chiefly with a view to their *practical use*.

The object of the teaching of a modern language in the course of Secondary Education must, therefore, be to give the pupil *a real and effective mastery of that language*.

2. The language to be taught is the current language.

By this is meant, not only the language used in daily life, but in a general way that which serves to express in words all the manifestations of physical, intellectual, and social life.

3. A modern language being in the first place a spoken language, the quickest and most certain method of obtaining a mastery of that language is the oral method.

This method does not exclude the reading of texts, or written exercises; nor does it rest in abeyance during such exercises; on the contrary, it is to be applied to them; they furnish the method both with fresh applications and fresh subject-matter. By this continuity the method gives the pupil while at school some of the advantages of a stay abroad.

It is obvious, moreover, that while it approaches very nearly to the natural means of acquiring a language, it must be used as a true method, that is to say, in accordance with a definite and graduated plan.

4. The oral method begins by educating the ear and vocal organs. Its essential foundation is pronunciation; hence, to give his pupils a good pronunciation must be the teacher's first task.

In order to prevent the written form of the words from spoiling the pronunciation at the very outset, the spoken word must precede the written. The first thing to do is to accustom the pupil's ear to seize the exact sounds of the foreign language and his mouth to reproduce them correctly.

The natural means of putting this oral method into practice is

sight-teaching, by which the word is directly connected with the object.

Real or figured objects, e.g. drawings, pictures, etc., may be used with advantage.

5. With these first exercises the first reading and written work are to be connected. The teacher must use his own judgment as to when such written work should be introduced and as to when the pupils should be allowed to use a book. Under no circumstances must this be done, however, until the pupils have acquired good habits of pronunciation.

To confirm these habits, the teacher must see that the reading of the texts is well done. In particular, the pupil must be made to give the correct accentuation of each word and sentence.

6. The first oral exercises and the written exercises connected with them will also furnish, by example, the first rudiments of grammar. The more systematic teaching of grammar, when the time comes to introduce it, is to remain eminently simple and practical.

7. The vocabulary, starting with the most concrete words, is gradually to be extended to expressions current in the Arts and Sciences, and in Literature, without including technical terms.

But in order to give the pupil a real mastery of a language, it is not sufficient to make him study the vocabulary and grammar; it is also necessary that at each stage of his studies he should be exercised in making use of the knowledge he has acquired to express his thoughts.

8. The oral exercises, as well as the written, are to be continued throughout the whole curriculum. The teacher must endeavour to vary the subjects of these and to adapt them constantly to the age of the pupil, to his attainments, and to his school work as a whole.

The method should follow the development of the pupil's mind step by step.

Apart from the language itself, the subject-matter of the teaching is to be furnished more particularly by the foreign country concerned and the life of its people.

For this purpose, maps, pictures of the country, newspapers,

reviews, and series of books suited for school libraries, etc., may be usefully employed.

9. Literature, being an essential manifestation of the life of nations, naturally has its place in the teaching of modern languages, and as the pupils gradually acquire greater mastery over the material elements of the language, a more important place is to be assigned to the reading of longer pieces, sometimes prepared beforehand, sometimes unseen. But literary culture, properly speaking, is always to be subordinated to the practice of the spoken or written language, which must be kept in view as the chief object of the whole teaching.

10. Throughout the whole curriculum the teaching must be conducted in the foreign language, and the teacher must never make use of French *except when it is indispensable in order to make his explanations clearer, shorter, or more complete.*"

CHAPTER VI.
PRONUNCIATION.

“The development of the acoustic perception of the sounds ought to run parallel with that of the control of the tongue-positions by the muscular sense. The first thing that the pupil should cultivate is the habit of listening attentively to an unfamiliar sound, till his ears are steeped in it, as it were. Not till then should he attempt to imitate it. If he fails to imitate it correctly after two or three trials, he should desist and listen again, instead of fixing the wrong articulation by blind repetition, as most beginners are inclined to do. And then perhaps the correct articulation will come to him suddenly, when he least expects it.”—*Sweet*.

“When we consider the *pronunciation* of an English word we are considering, simply and solely, the *sounds* of which it is composed—sounds which, as we have already seen, are made by movements of our throat, lips, and tongue. In studying the sounds of which a word is composed we are not studying or considering the particular way in which it happens to be the fashion to *spell* it. The *spelling* of the word has, for the moment, no interest for us, it is no concern of ours—indeed we might find it easier to discover what the sounds which we pronounce really are, if we knew nothing about the spelling.”—*Wylde*.

“In order to learn to speak English with accuracy and precision, we have but one rule to follow—to pay strict attention to usage.”—*Prof. Sidgwick*.

CHAPTER VI.

PRONUNCIATION.

"The neglect of intonation, stress, or quantity in the delivery of words is the familiar cause of mispronunciation of words. This is fatal to any speech."—*Foat*.

THE "Direct" Method teacher must above all things bear in mind that unless he is carefully, patiently, and laboriously striving at exactly correct pronunciation, and putting quality of speech far before quantity of words, he is not honestly following the true "Direct" Method. Never mind how slow the progress may be at first, get correct pronunciation for a start, continue with it and end with it, without ever losing sight of the fact that it is a fundamental basic essential of this oral and practical method of teaching living languages in a live way.

Certain classes of error and mispronunciation will be common to all boys—and very likely to the teacher as well, unless he is very careful. Drill and practice in the making of the difficult sounds must be held for a few minutes daily until the difficulty disappears. The first and commonest errors will be found to be the turning of the "oi" sound into an "i" sound, the turning of the "or" sound into an "ar" sound, the substituting of a *v* for a *w* (and of a *w* for a *v*), and the intruding of an *i* before an initial *s*.

Thus *boy* will be pronounced *bî*.

<i>short</i>	"	"	"	<i>shart.</i>
<i>watch</i>	"	"	"	<i>vatch.</i>
<i>very</i>	"	"	"	<i>wery.</i>
<i>school</i>	"	"	"	<i>ischool.</i>

This is not a case of the mispronunciation of certain words, but of a general difficulty in enunciating certain sounds, an obstacle common to all beginners of a foreign tongue. Not only must there be drill in the making of *oi*, *or*, *w*, *v*, and *s* sounds but very special attention must be paid to all words containing these sounds, as the class encounters them.

The most likely stumbling-blocks among the nouns (given in ch. III.) will be the following:—

In A I 1 (a) *Boy*. Directly the *bi* sound is heard, commence a drill in which each pupil first rounds his lips into a circle and then ejaculates, *oy, oy, oy, oy*, until told to stop. Let the whole class then practise the *oy* sound until it is correctly made. Next have the plain *i* sound made, and draw the attention of the class to the opened and elongated shape of the mouth necessary to the *i* pronunciation, and contrast it with the smaller circle shape required for the *oi*. Do not be afraid to give plenty of exaggerated facial demonstration, nor to have plenty of mouth-drill. Give the order (in vernacular at first), "Place the mouth in position for the small and circular *oi* sound"—"Now place it in position for the wide and oval *i* sound"—"Now say *oi* six times"—"Now say *i* six times," and so on.

At a little later stage practise such sentences as "Did the boy *buy* a *toy*" or "Join the *line*".

Book.—Here the tendency will be to prolong the *oo* sound and say *boo-ook*, as though the word rhymed with *Luke*, or was as long as *shoot*.

Give a good model and, later, practise *book, took, look, hook, shook*, and contrast with *shoot, boot, loot, hoot*, etc.

Chalk.—This will certainly be pronounced *chark*, and made to rhyme with *arc, lark, mark, and park* unless the teacher is careful. Take the *or* sound and have it practised for some time, and then the *ar* sound. Contrast the small rounded mouth for *or*, with the widely opened mouth for *ar*. Add the *k* sound, and when *ork* is well pronounced go back to the whole word *chalk*. At a later stage group *chalk, walk, talk, fork, hawk, pork, cork*, and contrast with *arc, park, lark, mark, shark, bark*, etc.

Incidentally it may be noted that *chalk* is one of those words

which are far better learnt before they are seen in writing. When a boy sees a stick of chalk and hears its name he has quite enough to do to get hold of the exact pronunciation of the word, without having his difficulties increased by seeing it written as it is *not* pronounced. It should be spelt *chork* on the blackboard if the sight of the word is to help him—but we cannot teach wrong spelling. Therefore he had better not see it at all until he can pronounce it correctly.

Somewhat similarly *door* and *floor* will be slightly mispronounced in the direction of *dar* and *flar*. More of *or* and *ar* contrast-drill must be given, and at a little later stage practise in such sentences as “Make a *mark* on the *floor*,” “There is *tar* on the *door*”.

Were these words seen in writing before they were taught in speech there would be a tendency to make them rhyme with *poor*, *moor*, *spoor*, and *boor*, instead of with *more*, *sore*, *pore*, *roar*, and *drawer*.

In the same way *wall* will be pronounced *warl* (to rhyme with *marl*) unless care is taken to get the *or* sound true at first.

Be careful that *shelf* and *slate* do not become *ishelf* and *islate*. Exercise the class in commencing these words with a distinct hissing sound and clenched teeth.

There will be little difficulty with the other “things” in A I 1 (a).

Of the objects suggested in A I 1 (b), *shoes*, *socks*, and *stockings* may give a little trouble before the pronunciation of their names is perfect. Wherever there is a tendency to say *iss* instead of *sss*, let the class make a sibilant hissing noise between the teeth and then commence the saying of any *s* word with this hiss. *Face* may at first be pronounced *fess*. If this is so, practise a long-drawn *ay* sound. When it is satisfactory add a hissing sound, and when the *ace* sound is correct prefix the *f*.

Do not allow *fingers*, *lips*, and *skin* to become *feengers*, *leeps*, and *skeen*. There will be a tendency to lengthen the sharp short *ih* sound into a soft long *ee* sound. Check this and practise the jerking out of repeated *ih* sounds and then *fih-fîn-fingers*, *lih-lîps*, *skih-skin*.

Teeth will present a difficulty, and the teacher must be careful not to content himself with *teet*. Take the *th* sound alone, and

make each boy thrust his tongue well out between his teeth in making it. Have *tee* said alone and then *th* added to it.

We might here note that the word *truth* is very rarely pronounced correctly by Indian boys, being generally said as though it were *trut* or *troot*. When this word is introduced, practise the *th* and then have it added to the word *true*.

Cheeks will be pronounced as *chicks*. Have a prolonged *ee* sound practised, add the *r*, and then prefix the *ch*.

Most of the other words in this section are easy of pronunciation.

Among the words grouped in A I 1 (c) the following will require care.—

Water will be called *wotter* or *votter* at once. Drill will be required in building up the correct sounds of the word. First of all *or* practised until correct. Then the prefix of the *w* and the repetition of *wor*, and lastly the addition of *ter*. Boys who have seen the word *water* will have more difficulty than those who have not.

The *oi* sound in *oil* will give the same trouble as in *boy*, and the word will be called *ile* until there has been plenty of *oi* drill. Such sentences as "Go and *buy* some *oil*" should be practised.

Do not allow *ice* to degenerate by over-elaboration into *ay-is*. If this fault appears have a plain *i* sound practised and then add the hiss; *i sss* will get the correct sound exactly.

Do not allow *istone*, *isalt*, *isteel*, and *isilver*. Practise, commencing with the hiss again.

Salt will be *sarlt* unless care is taken. Have an *or* sound drill, then *orl*, then *orlt*, and so *salt*.

Do not allow *eart* for *earth*. Practise the *th* alone again.

Be careful that *tin* is not lengthened to *teen*, or *steel* shortened to *still*. Practise *in contrast* the short sharp *ih* and the long *ee* sounds.

Do not accept *cark* for *cork*. Practise and compare *or* and *ar* again if there is any error.

In A I 1 (e) the word *milk* will give trouble. It will be pronounced as *millick*, and should not be left until it is mastered. Practise the *il* sound and then a distinct *her* sound. Then com-

bine the two and have the sound *ilker* repeated. Have less and less emphasis put on the *ker*, and the class will soon say *ilk* and so *mul~~k~~* correctly.

Similarly in A I ɪ (*f*) with the word *silk*.

Do not be content with *clot* for *cloth*, but have the word well rounded off with protruded tongues.

Be careful that *leather* is not called *leader*. (Say "I want to see every boy's tongue come out in the middle of the word".)

Don't allow *stark* for *stalk* in A I ɪ (*g*). Practise *or* again.

Mind that *thorn* is not called *torn*. Practise *th* again.

Do not allow *root* to be rhymed with *put*. Get the *long oo* sound and compare with *boot*. Contrast the *short oo* of *put*, *foot*, *soot*, with the *long oo* sound of *shoot*, *loot*, *root*, and *boot*. Practise both well, and slightly exaggerate the difference. Bear in mind that spelling only confuses. Why should *foot* be short and *boot* be long?—they are spelt alike.

In A I ɪ (*i*) be careful of *box* which will be pronounced *bockkus*. Start with the sound *ok* and then add the hissing sound *ok-sss*. Insist on the hiss being given swiftly, directly the *ok* sound is completed, so as to allow no time for the intrusion of another *k* before the hiss is given.

Do not accept *barl* for *ball*. Practise *or* and *ar* again if there is any error.

Be careful of the short *ih* sound in *whip* and *pin* and the long *ee* sound in *needle*. Most Indian boys say *wheep* for *whip*.

Mind the initial *s* in *stick*, *stud*, *soap*, *sponge*, *stamp*, and *spade*.

Do not allow *watch* to be pronounced *vatch*. Have a very thorough lip-drill in *w* and *v*, making every boy protrude his lips pursed and bunched up in an exaggerated manner for the *w*, and place his lower lip well up under his upper teeth for the *v*.

Such sentences as "We get wine from the vine" should be practised.

See that the word *axe* is not pronounced *ackkus*. Have the *ac* sound made and then a sharp hiss immediately following it, *ac-sss*.

In some parts of the country there is a tendency to lengthen such words as *button*, *stud*, *brush*, *gum*, and *sponge*, into *booton*, *stood*, *broosh*, *goom*, and *spoonge*. This must be carefully listened

for, and corrected if heard, by a drill and comparison of the short sharp *uh* sound with the long soft *oo* sound.

Do not allow *matches* to be pronounced *marches*. For some reason it is frequently so pronounced, though there should be no confusion between *mat* and *mar* sounds. Perhaps it is rather a confusion of *match* and *much* in some cases. The best plan is to insist on a distinct enunciation of the word *mat* before the second syllable is added.

In A I 1 (*y*) the word *fish* will need care or it will certainly be pronounced as *feece*. Have a sufficient drill in the *sh* sound before attempting to prefix vowels. Next try *ash*, *esh*, *ish*, *osh*, and *ush*, and stick to this exercise until it is well done. Then have *fish* repeated until correct. Do not allow *darg* for *dog*. This word is more difficult than it looks, as it is easy to get *dorg* while trying to avoid *darg*. Practise the *og* sound alone by imitation and repetition, and then *bog*, *cog*, *fog*, *hog*, *jog*, and *log*, before going on. Do not introduce the *or* sound when endeavouring to correct the *ar* sound.

Be careful of the *w* in *wasp* and do not accept *vasp*. *Insect* will give a little trouble. It is a good plan with this type of word ending in a double consonant, to allow a good deal of exaggeration and let the word be given a final *er* sound. *Insecter* will lead to the correct pronunciation and *inseck* will not.

Do not allow *mot* for *moth*.

In A I 2 (*a*) be careful of *shrub*, *branch*, *ditch*, and *thatch*, especially the last. Practise the *sh* apart from the *rub* in *shrub*, and the *ch* apart from the body of the word in the others. *Thatch* will be a good test of tongue and lip play and general ability to imitate. Say, "I want to see every boy's tongue as he begins the word and his teeth as he finishes it". All should practise *th* and *ch* separately. Do not allow *skai-ee* for *sky*. Have a plain *i* sound, add *k* and then *s-i*, *ki*, *ski*. Otherwise the word will be pronounced with the distinct "chee-chee" ending of *ee*.

Shade will certainly be called *shed* unless care is taken. Drill the class in the long *ay* sound, add *d* and then prefix *sh*.

Similarly *smoke* will be *smork* unless the round *oh* sound is emphasized and practised.

Do not accept *part* for *path*. Practise the *th* again.

In A I 2 (*b*) *sheep* will be called *ship* unless the long *ee* is practised again and compared with *ih*.

In A I 2 (*c*) be careful that *railing* is not pronounced *reeling*. Make boys open mouths well, and give the long *ay* sound clearly.

In A I 3 (*a*) do not allow *ishop*, *istall*, *istation*, nor *vaggon*.

Train is a word which is frequently mispronounced, being generally called *terreen*. Start with *ay* and practise *ay*, *ain*, *rain*, *train*.

Do not allow *reelwee* for *railway*.

In A I 3 (*b*) be careful of the initial *s*, and do not allow *teelor* and *iseelor* for *taylor* and *sailor*, nor *possmen* for *postman*.

Have some drill in distinguishing *man* and *men* quite clearly.

In A I 3 (*c*) do not allow *heel*, *pleen*, *sheep*, nor *stimmer*, for *hill*, *plain*, *ship*, and *steamer*.

In A II 1 be careful again of *whale* and *seal*, and do not have them made to rhyme (*whale* and *seal*); of *tail* and *yes*, and do not allow *teel* and *ai-ees*; of *skin*, and do not allow *iskeen*, of *tusks*, and do not allow *tussocks* or *tuskis*.

In A II 2 mind that *stork* is not *stark* nor *swan*, *swarn*. Take some pains with *quills*, and do not be content with *ker-wheels*.

Mind that *claws* is not pronounced *clars*.

With regard to the verbs in B., be very sure that such common and everyday words are very correctly pronounced.

Do not allow *wark* for *walk*, *ishtand* for *stand*, *ishpeak* for *speak*, nor *tink* for *think*. Correct any error or ambiguity once and for all.

Do not allow *drar* for *draw*, *vork* for *work*, *trow* for *throw*, *heet* for *hit*, *keek* for *kick*, *shlip* for *sleep*, nor *varsh* for *wash*.

In C. do not permit *vite* for *white* nor *woilet* for *violet*, *owal* for *oval*, *boæard* for *board*, *vide* for *wide*, *ishmall* for *small*, *ishart* for *short*, *veak* for *weak*, nor *ishtrarn* for *strong*.

Practise and drill as in the examples given before.

But, once again, above all, do not think that because a list of words has been suggested, and their pronunciation dealt with, you should teach a list of words and drill the class in their pronunciation from beginning to end. Use sentences from the very first, but

never take a new word until all the old words are properly pronounced, or do anything at all with a word until it is said correctly by all.

In addition to ordinary vowel errors and the giving of wrong values, which can easily be corrected, there are certain combinations of consonants which inevitably give trouble and need regular definite practice.

Sts is one of these, and is sometimes shirked by the introduction of an *e*. It is easier to say *postes* than *posts*, and there is always a danger that the line of least resistance will be followed.

Practise the sounds *ess*, *esst*, *estts*, with much exaggeration. Let *ess* be a long hiss—*ess-s-s*. Make *esst* almost *esster*. Let *estts-s-s-s-s* end in a long hiss again, and then practise such words as *posts*, *twists*, *coasts*, *roasts*, *nests*, *guests*, *crests*, *rests*, *tests*, *vests*, *priests*, *beasts*, *feasts*, *mists*, *twists*, *lists*, *wrists*, *hastes*, *pastes*, *wastes*, etc., whenever encountered in reading or conversation.

Cts is similarly a little difficult—or rather it needs a little care. It is easier to say *cks*, and that is what will be said unless the teacher is watchful.

Practise the sounds *ack*, *ackt*, *acktssss* with exaggeration, and then deal with such words as *acts*, *sects*, *Picts*, *compacts*, *tracts*, *connects*, etc., very carefully when they occur.

There is always a tendency to drop *d* after a consonant—particularly if another *d* follows, e.g. "sons an' daughters," "lords an' dukes," *nds* is generally slurred and the *d* dropped.

Practise the sounds *an*, *and*, *ands* with exaggeration, calling *and*, *ander*. Then take care when using such words as *hands*, *lands*, *sands*, *bands*, *bends*, *mends*, *lends*, *sends*, *rends*, *minds*, *finds*, *hinds*, *kinds*, *grinds*, *ponds*, *pounds*, *sounds*, *hounds*, *rounds*, etc.

G is often dropped after *n* and *ing* called *in*. Refer to a bell, and if a boy exhibits this fault tell him to be a bell and say *ding-g-g-g-g*, prolonging the note.

Nor are these sorrows all. Whenever two consonants come together as the final of one word and the initial of the next, one of them suffers. Both should be heard. "Articulation sentences" should be kept in stock and frequently practised, e.g. :—

- Two *b* sounds :— Rub *both* words out.
The knob *broke*.
Bob *bore* the pain.
The mob *broke* the windows.
The stab *began* to hurt.
- Two *c* sounds :— The music-*case* is broken.
(Really *k* sounds.)
- Two *d* sounds :— He had *dirty* hands.
Disease and *death* followed *dirt* and *dark-*
ness.
A *bad debt* is not an asset.
He *fed* dogs with it.
A *good deed* is its own reward.
- Two *f* sounds :— It is half *full*.
I have enough *food*.
He is a *gruff* fellow.
The roof *fell* in.
The proof *fails* to convince.
- Two *g* sounds :— He had a big *gun*.
The log *gave* way.
The pig *grew* fat.
The dog *goes* to sleep.
They dig *graves*.
- Two *j* sounds :— It was a huge *joke*.
He wears a large *jacket*.
His name is George *Jones*.
They will besiege General Napier's army.
We lodge *just* here.
- Two *k* sounds :— The cock *crows* in the morning.
The lock *cannot* be turned.
The book *costs* a rupee.
The dock *caught* fire.
I have a black *cat*.
- Two *l* sounds :— I feel *lonely*.
I will *let* him go.
Call *loudly*.

- She is a *pale* little girl.
I want the *whole* lot.
- Two *m* sounds :— I want *some* money.
The *lame* man is dead.
He *came* many times.
We see *him* more often.
- Two *n* sounds :— He has a *tame* monkey.
I have *ten* new books.
He is *alone* nearly always.
My *pen* needs cleaning.
I *can* never go.
I wrote *nine* notes.
- Two *p* sounds :— The *pipe* puffs out smoke.
Hope plays its part.
You must *stop*, please.
Have the *top* painted.
You must *keep* pace with me.
- Two *r* sounds :— I can see the *bare* roots of the tree.
They *are* rich.
He is a poor wretched beggar.
They caught more rats.
He has *sore* wrists.
- Two *s* sounds :— *This* school is famous.
Don't miss so many words.
The *ass* stands still.
The class sings sweetly.
It is a brass spoon.
- Two *t* sounds :— What is the *right* time?
I want some *hot* tea.
Who played that *trick*?
I saw a *fat* toad.
It was a *great* trial.
- Two *v* sounds :— He is full of *vice*.
I *have* very often been there.
I *prove* vainly that you are wrong.
They *love* velvet dresses.
They *have* victorious leaders.

Two *z* sounds:— Those *z*inc baths are strong.
 His *z*eal is great.
 These *z*ones are marked by lines.
 We visited those *z*oological gardens.
 There we saw a boy tease *z*ebbras.

Still more temptation to laxity, carelessness, and slurring exists when the combined sounds *ch*, *sh*, and *th* occur in juxtaposition as finals and initials. A stock of sentences containing examples should be kept and practised, e.g. :—

Two *ch* sounds:— Each *ch*ief has his own followers.
 Which *ch*urch is this?
 There was much *ch*ildish chatter.
 I like such *ch*eeese as this.
 I will watch *ch*eerfully.

Two *sh* sounds:— They *sh*irt well.
 When will you finish *sh*ifting the desks?
 I want fresh *sh*eets.
 There was rash *sh*ooting.
 Brush *sh*oes daily.

Two *th* sounds:— He is the *th*ird *th*rifty servant I have had.
 (as in *thistle*) Youth *th*inks it knows best.
 Speak the truth *th*roughout.
 Both *th*oroughly deserve to succeed.
 I see the moth *th*rough the glass.

Two *th* sounds:— Go with *th*em.
 (as in *with*) Bathe *th*e wound.
 Breathe *th*is air deeply.
 He will soothe *th*eir grief.
 Sheathe *th*y sword.

Difficult sentences, requiring care and attention in enunciation, and which are dependent for their sense on careful articulation, or which give special practice in some particular difficulty are worth collecting and using, e.g. :—

Around a rugged rock a ragged rascal ran.
 He hit his head hard with a heavy hammer.

It's the hammer, hammer, hammer on the hard high road that hurts the horses' hoofs so horribly.

Professor Salmon suggests the following for articulation and pronunciation practice.—

Six thick thistle sticks.

A growing gleam glowing green.

Flesh of freshly-fried flying-fish.

The sea ceaseth, and it sufficeth us.

High roller, low roller, lower roller.

A box of mixed biscuits, a mixed-biscuit box.

The bleak breeze blighted the bright broom blossoms.

Give Grimes Jim's great gilt gig-whip.

Two toads, totally blind, tried to trot to Tedbury.

She stood at the door of Mrs. Smith's fish-sauce shop welcoming him.

Strict, strong Stephen Stringer snared six sickly silky snakes.

Swan swam over the sea ; swim, swan, swim, swan swam back again, well swum swan.

It is a shame, Sam, these are the same, Sam. 'Tis all a shame, Sam, and a shame it is to sham so, Sam.

Susan shineth shoes and socks ; socks and shoes shineth Susan ; she ceaseth shining shoes and socks, for shoes and socks shock Susan.

Robert Rowley rolled a round roll round ; a round roll Robert Rowley rolled round ; where rolled the round roll Robert Rowley rolled round ?

Oliver Oglethorp ogled an owl and oyster. Did Oliver Oglethorp ogle an owl and oyster ? If Oliver Oglethorp ogled an owl and oyster, where are the owl and oyster Oliver Oglethorp ogled ?

Hobbs met Snobbs and Nobbs ; Hobbs bobs to Snobbs and Nobbs ; Hobbs nobbs with Snobbs and robs Snobbs' fob. "That is," says Nobbs, "the worse for Hobbs' jobs," and Snobbs sobbed.

Sammy Shoesmith saw a shrieking songster. If Sammy Shoesmith saw a shrieking songster, where's the shrieking songster Sammy Shoesmith saw ?

I went into the garden to gather some blades, and there I saw two sweet pretty babes. "Ah, babes, is that you, babes ? Braiding of blades, babes ? If you braid any blades at all, babes, braid broad blades, babes, or braid no blades at all, babes."

CHAPTER VII.

READING, RECITATION. AND CONVERSATION.

"That for centuries children have learned to read when their teacher has followed the alphabetic method is certain, but it is equally certain that no child ever learned to read by that method. he learned *in spite of it*."—*Welton*.

"The reading which we should try to cultivate is intelligent reading, that is, it should express the meaning of each passage clearly; sympathetic reading, that is, it should convey the feeling delicately, musical reading, that is, it should move in accord with the melody and harmony of what is read, be it prose or verse."—*Dowden*.

"Passive reading is of very little use. We must try to realize what we read."—*Lord Avebury*.

"It is the function, it is the characteristic feature, of verse, to utilize in words a quality of resonance which they all have, a vibrant force of sound scarce audible in them singly, but of wonderful power when they are made to pulsate together. In prose words are at best but muted strings, in poetry they ring out full-toned, and the reader's spirit is made more sensitive to each word's meaning. As the production of this tone is the making of poetry, so the hearing of it is what constitutes the *reading* of poetry."—*Bourne*.

CHAPTER VII.

READING, RECITATION, AND CONVERSATION.

“ ‘ In books lie the creative phoenix ashes of the whole past.’ All that men have devised, discovered, done, felt, or imagined, lies recorded in books ; wherein whoso has learned the mystery of spelling printed letters may find it and appropriate it.”—*Carlyle*.

THE Indian boy “ learns the mystery of spelling printed letters ” all right—but does he “ find and appropriate ” much that “ men have devised, discovered, done, felt, or imagined ” or *any* of it, so far as it is recorded in books which are not at one time or another “ prescribed ” ? It is sometimes said there is nothing in the vernacular for him to read, and nothing in English that he cares to read. Let us *hope* that both statements are gross exaggerations, while we *fear* that there is a little truth in both ; and that vernacular literature, worthy of the name, is sometimes scanty ; and English is sometimes so taught that the reading of it is scrupulously avoided when not compulsory.

So long as the boy “ learns ” his reader and “ learns ” his textbook, he is not likely to read of his own free will—since to him reading is “ learning ”.

Reading should be so taught, and can be so taught, that it is a habit as well as an art. The mere art is little in itself. To be able to read and not to read, to have the bare mechanical ability to say aloud the words of a certain book, is like being able to manipulate the keys of a dummy typewriter and to do no real writing. Neither gives, or connotes, much mental development. Let us follow the method therefore which is least likely to disgust, least laborious, simplest, quickest, most natural and which teaches spelling incidentally and surely.

Since form is a matter for the eye, and spelling is form, let us teach through the eye.

Since the sounds of letters do not make the sounds of words, let us avoid sound (in spelling) and teach through the eye.

Since words may be spelt exactly alike and sounded quite differently, let us reject letters as a guide to sound.

Since the word is the unit of speech, let us deal with words and leave letters alone.

In short, let us teach reading in any language by the "look-and-say" method.

Woe betide the unfortunate child, cursed with a logical mind and an observant habit, who is taught by any other method and who endeavours to see any sense or sanity, rhyme or reason, in what he is taught.

At the threshold he learns *d-o* spells *do*, *t-o* spells *to*, and straightway comes upon *so* and *no*. Granted that he swallows the camel *dee + oh = not deeah* but *doo*, it may be argued that he won't strain at the gnat *d-o = do* and *s-o = so*. But *why* injure oneself in the hopeless struggle to regularize the irregular, reconcile the irreconcilable, and find reason in the illogical? It is only the sad, bad, and mad old system of "Make your rule and then twist facts to fit it, or else get a great list of exceptions" that ever rendered other methods than the "look-and-say" possible to rational teachers.

Surely the good old doggerel

Though the tough cough and hiccough plough me through
O'er life's dark lough I still my way pursue,

should be a sufficient protest, in itself, against the "alphabetic" method and oral spelling.

When one and the same combination of letters can stand for the sounds *oh*, *uff*, *off*, *up*, *ow*, *oo*, and *ock*, and this wondrous variety is arrived at by means of *gh* which has no earthly resemblance to *any* of them, it is time to see that folly cannot go much further than it does in attempting to teach such a language as English alphabetically and by oral spelling.

If I am told that the arrangement of symbols *c*, *o*, *u*, *g*, *h* stands

for the sound *coff*, and the arrangement of symbols *t, h, r, o, u, g, h* stands for the sound *throo*, and so on, I note the fact and remember it. But if I am told that the symbol *o* has the sound *oh*, and the symbol *u* has the sound *you*, and that if they are put together the sound is not (as I should suppose) *ohyou* but *ow*, I do not see much logic or sense in it. *How* I know and *sow* I know, but what is this? However, I accept it and get over similar inconsistencies of *lou* (accepting the statement that *l + ou* is not *ellou* but *lou*) and *plou* (accepting the statement that *plou* is not *peelou* but *plou*) until I am informed that two more letters, *g* and *h*, added to it make no difference! They don't make it *plougeeatch* nor even *ploug*! And yet I spent a lesson in learning that *u + g = ug* and that *h* stood for a hard breath, and was corrected for calling *ho, oh*!

In bewilderment I give it up and keep on spelling *p, l, o, u, g, h* = *plough*, though common sense tells me it can't be, unless I have been lied to and cheated all along. Having learnt it—with subconscious wrath—I come to *bough* and accept it naturally as a brother freak to *plough* that ought to spell as it rhymes—with *how*. And then I encounter *though* and bewilderment turns to disgust which when *through* turns up is deepened. By the time *cough* and *rough* appear the stage of apathy is reached, and I have lost faith in laws, teachers, logic, and all things else.

Do not attempt to teach reading by means of the alphabet nor spelling by means of the ear. One might almost as well try to hear how a drawing sounds or to sketch a tune, as to spell English by ear. Spelling in such a language as this belongs as much to the eye as drawing does. It is no more a matter for the ear than music is a matter for the eye.

A word *looks* wrong or right—it can't *sound* wrong or right until it is pronounced. Spelling a word is not pronouncing it. If you say to a pupil "Spell *cat*" or "Spell *hypochondriac*," you ought to mean "Write *cat*" or "Write *hypochondriac*". When thinking how to spell a word a boy should be trying to *see* it, not to *hear* the sounds of its letters as he has spelt it orally.

Have you seen a person suddenly stop in the middle of writing a letter and scribble a word twice on his blotting-paper? He

has forgotten how to spell a word. He is not sure whether it should be *hygiene* or *hygiene*, *believe* or *believe*, *regretting* or *regretting*, perhaps. Why does he scribble down two or three forms or ways of spelling the word? To see which *looks* right. He is naturally and instinctively doing what he was probably never taught to do, and is appealing from the wrong method of his teachers to the right method of Nature. He is using his *eye* for *form*, the correct form being the accepted form, the form he constantly sees. His ear can give him no help.

Do we spell with the pen or the tongue in practice? Teach the correct pronunciation of a word and get its *sound* into the *ear*.

Teach the correct appearance of the word (after) and get its *form* into the *eye*.

The look-and-say method of teaching reading is natural and therefore right. It realizes that the English alphabet is ridiculous, and that English spelling is above or beneath all law. Therefore it disregards the alphabet and does not pretend there is any law. It realizes that the word is the unit of speech and it acts upon the fact.

The look-and-say method is analytic. It does not take letters and build words as in a synthetic method, but takes words as wholes (analyses them and takes note of letters *when the child can read* and not before).

It is said that absolute savages cannot understand a picture when they first see one. ("We have in the most literal sense to learn to look at pictures. Psychologists have found that illiterate and savage people do not at all understand what is meant by a given picture. They have a grain of salt for the story of the Greek artist Zeuxis who painted some cherries so naturally that the birds came and pecked at them. In the case of the savages of Borneo, it has been found that they do not recognize the portrait of a man as a man at all, to say nothing of its being a likeness of a particular man."—*Prof. Adams*.) But obviously they *do* learn to read them, as witness picture writing. If, then, savages can learn to recognize pictures, and distinguish and remember them, young children should be able to recognize, distinguish, and remember the simpler symbol-pictures. Much more so boys old

enough to study a foreign language. Words are symbol-pictures, and pictures are for the eye, not the ear. Those who have followed the "alphabetic" method (to call it a "method") because it has somehow survived from the dark ages of empiracy and ignorance, point to the fact that children *have* learned to read by this method in the past, and *are* learning to read by it to-day.

They are not. They are learning to read *in spite of it*, poor things, and learn by an unconscious and thwarted look-and-say process, far more slowly and with far more labour than is necessary.

Having "vindicated" the alphabetic method they attack the look-and-say method with "there is a fear that *though* and *thought* and *through*, *does* and *dose*, *no* and *on*, will be confused and mis-read".

There is a fear that careless boys will always be careless—and there is a certainty that the look-and-say method will both convict and cure them of carelessness (which the other method will not). Moreover, it is undoubtedly true that even by the look-and-say method the learner gets a sub-conscious knowledge of the value of letters and of the variety of those values. This is far better, again, than being taught certain conventional values which are soon found to be wholly misleading when learnt.

Probably this more or less sub-conscious observation of letter values is as near as one can hope to get in establishing relations of symbol and sound in teaching English.

Let the child first use all the words in conversation and thoroughly understand them, and then let him see those words in script and print. "Here is a pen—there is the word *pen*, look at it and remember it," is the proper principle. "Stand! There is the word *stand*; look at it and remember it."

According to Mr. David Salmon:—

"Of methods of carrying the child past the first bitterness of learning to read it may be remarked generally that—

1. The relations between symbol and sound vary so much in English that the power of translating the one into the other cannot be gained without much exertion, either on the part of the teacher or of the taught. A bad method makes few and a good method many demands on the originality, patience, and

energy of the teacher. A good method may, perhaps, make as many demands on the taught as a bad, but in the one case every effort, being carefully directed towards a definite end, produces its full effect, while in the other most of the efforts, being badly directed, are wasted.

2. The best method is that in which the child *makes most progress with least labour*; the worst is the no-method. Just as a tourist before starting makes up his mind concerning both his destination and route, the teacher, before giving his first lesson, should decide concerning both the end and means. Like the tourist, the teacher is not called upon to discover new ways; it is enough for him to survey the advantages and disadvantages of all the old ways, choose that which on the whole seems the best, and follow it with diligence and common sense.

3. Many teachers employ an eclectic or mixed method, combining what they consider the merits of several. They teach the letters, for instance, according to the Alphabetic method; words according to the Look-and-say, and enunciation according to the Phonic. Applied with intelligence a mixed method may be successful, but there is a danger of one of the elements neutralizing another.

4. It may be presumed that the compiler of a set of books for infants has fully thought out the problem of teaching to read, and has adopted a consistent and promising plan; but for the teacher to select books (perhaps because they are well printed, illustrated, and bound) and follow the plan on which they are constructed is to reverse the proper order. The teacher should decide on the plan first and then select the books in which it is best carried out, giving preference—other things being equal—to the best printed, illustrated, and bound.

5. Should there be no set of books in the market embodying the teacher's idea, the blackboard is an excellent substitute—and, indeed, some teachers in the early stages employ the blackboard exclusively from choice."

Transcription from print to script is a great help and a very necessary exercise. Do not be in too great a hurry when the reading-book has got beyond the stage of reproducing in print

what has already been said and learnt in the "direct" English conversation lessons. Every word that is read must be understood or the time and labour are utterly wasted. That boys can read fluently what they don't in the least understand is undeniable, and is illustrated by the following story told by Stow, the famous educational reformer.

He says: "A few years ago (a good many years ago now) I visited a school in one of the large towns of England, taught on the monitorial plan, and was introduced to the master by one of the directors, who stated that he was a very superior teacher, and had his boys, to the number of at least 350, in good order. I found the school, as stated, in excellent order, all busy at spelling lessons or reading the Scriptures. On reaching the highest class, in company with the master and the director, I asked the former if he ever questioned his pupils on what they read. He answered, 'No, sir; I have no time for that; but you may if you please'. I answered, that except when personally known to the teacher, I never questioned children in any school. 'By all means do so now if you please: but *them* thick-headed boys cannot understand a word, I am sure.' Being again asked to put a few questions, I proceeded: 'Boys, show me where you are reading'; and to do them justice, they read *fluently*. The subject was the story of Eli and his two sons. I caused the whole of them to read again the first verse—'And Eli had two sons, Hophni and Phineas'. 'Now, children, close your books.' Presuming it impossible that any error could be committed in such a plain narrative, I proceeded: 'Well, who was Eli?' No answer. This question appeared too high, requiring an exercise of thought, and a knowledge not to be found in the verse read. I therefore descended in the scale, and proceeded: 'Tell me how many sons Eli had?' 'Ugh?' 'Had Eli any sons?' 'Sir?' 'Open your books, if you please, and read again.' Three or four read in succession, 'And Eli had two *sons*, Hophni and Phineas'. 'Now answer me, boys—how many sons had Eli?' 'Soor?' 'Who do you think Eli was?' 'Had Eli any sons?' 'Ugh?' 'Was he a man, do you think, or a bird or a beast? Who do you think Eli was, children?' 'Soor?' (sir). 'Look at me, boys, and answer me—If Eli had two sons, do you

think his two sons had a father?' 'Soor?' 'Think, if you please Had Eli ANY sons?' No answer. 'Well, since you cannot tell me how many sons Eli had, how many daughters had he, think you?' 'Three, sir.' 'Where do you find that, boys? Look at your Bibles. Who told you that Eli had three daughters?' 'Ugh?' The director turned upon his heels and the master said, 'Now, sir, didn't I tell you them fellows could not understand a word?!?!'—*The Training System*.

However, the teaching of reading has no very ultimate connexion with the "Direct" Method, beyond the facts that at least six months' "Direct" work in conversation should precede the use of a reading-book; that the *first* reading-book should *show in print* what has been *said* in class; and that the reader should, throughout, provide the subject-matter of conversation.

Also the look-and-say method is a "direct" method of working when teaching reading.

As soon as the mechanical art of reading has been acquired, there must be plenty of exercise in silent reading, with a view to the formation of the habit of private reading.

Put aside the idea of so many "pages learnt" and of "learning the prescribed portion" and aim at the awakening of the *desire* to read.

It is sometimes complained that when interesting readers containing whole stories are adopted, boys do not wait to jog along with the class but read on ahead and so spoil the interest for class reading.

Could books receive higher praise? Could boys do better than "read on ahead" for themselves in their leisure time?

This is precisely what is wanted (and any story so well chosen that boys read on ahead for themselves, will certainly bear re-reading in class).

The mere mechanical ability to stand up and read aloud, valuable as it is, is nothing to the ability to read silently and understand and the *habit* of so doing. An invaluable practice is that of making boys read a paragraph story or poem silently and without help, and then to state briefly its substance.

It is remarkable how rarely classes, when examined in reading, are examined in this power to attack an unseen extract and fathom its meaning.

Nor should it be supposed that reading must be confined to prose. Why should not poetry be *read* as well as learnt and recited?

We are all familiar with Bacon's statement as to books which are to be read and books which are to be chewed and digested. There are poems to be read as well as poems to be learnt and poems to be recited. Is there then a distinction between poems which are to be learnt and poems which are to be recited? There is. Just as we have—or rather *should* have—our elocutionary reading aloud and our silent reading for research, study, information, improvement, and delight, so we should have our *declamatory recitation* for the elocution lesson and our *learning of poems* for their beauty and value.

But if you *are* learning a poem, is it not just the same process whether you are learning it for recitation or whether you are learning it solely for the acquisition of what is beautiful?

Not at all. The processes are as different as the purposes.

A poem learnt for recitation is bound to be more or less mangled and murdered, dissected and desecrated, hackneyed and degraded.

It is an instrument and materials, a means instead of an end. It must be taken sentence by sentence and line by line, repeated *ad nauseam* and used for mechanical practice in emphasis, expression, and articulation.

By the time it is perfectly recited it is perfectly detested. The pupil repeats, "The boy stood on the burning deck" until he loathes the boy and concludes by deciding that he was too paralysed with fright to move or else couldn't swim—so eternal and infernal a boy couldn't be a hero.

A girl who earned her living by selling roses once said that she loathed the smell, hated the sight, and detested the very name of a *rose*!

Recitation is a very necessary exercise, but do not let us delude ourselves into the belief that the "beauties" of the oft-recited

poem remain beauties to the boy who has had to use the poem as the material of his practice for weeks and months.

There is no making of omelettes without breaking of eggs, and there is no learning to recite without rendering a few poems detestable

For this reason certain poems should be chosen for recitation for their suitability of metre, diction, rhythm, rhyme, and subject, while a great many more should be learnt by heart solely for their beauty and value.

The best method of learning poems for recitation has been already¹ set forth and need not be repeated here. It needs, however, to be distinguished from the method applicable to the learning by heart of such poems as are worth learning for their intrinsic value and not as materials for the practice of elocution.

Such poems should *not* be taken sentence by sentence and line by line, and there should be *no* drill whatsoever in their declamation. Leave the bloom on the grape and the dew on the rosebud, and do not let the page, on which such poems appear, be dog's-eared, smudged, scribbled with notes, and blotted with tears.

Let the lines be clearly understood—but don't let them be parsed, analysed, annotated, paraphrased, and generally polluted.

In committing them to memory they should be treated as wholes and kept as wholes. The reading of the whole piece daily will impress the whole piece in the mind as quickly and indelibly as the line-by-line method will, and with infinitely less injury to the beauty of the poem.

Simultaneous droning is undesirable, and recitation only by the teacher and the best reciters is advisable. In the case of recitation poems excellence in a mechanical art is aimed at. In the case of learning poems for themselves the possession of the beautiful words and their beautiful teachings is aimed at. Destroyed beauty is beauty no longer.

One point with regard to the *reading* of poetry and to recitation is the matter of regard for the rhythm and metre in which the poetry is written.

¹ *Vide* "The Indian Teacher's Guide," Longmans, Green & Co., Bombay.

To read a poem as though it were being scanned is, of course, utterly wrong.

But on the other hand, smooth and balanced lines may be rendered jerky and unmusical by a wild and hurried rush at the end of a line, which has no comma, to the next line. This is often done to avoid the accusation and reproach of "sing-song" and scansion reciting—with the result that the last state is worse than the first.

The rules "Recite as you would speak if making a speech" and "Recitation should be indistinguishable from impromptu oratory" are sound if broad, generalizations and guides. With senior classes, at any rate, it should be borne in mind, however, that there is a musical quality and rhythm that can be observed without any deterioration into mechanical "sing-song". This beauty in the structure of a poem may be quite obliterated by a too violent observation of printer's punctuation. Dr. Hayward quotes, as an example of this, a little-known poem by Dickens, and shows how its beauty is destroyed if the ends of the lines are rushed to avoid any rhythmic pause where there is no comma.

The lines are .—

And when they are gone I sit dreaming
Of my childhood too lovely to last;
Of love that my heart will remember
When it wakes to the pulse of the past;
Ere the world and its wickedness made me
A partner of sorrow and sin,
When the glory of God was about me
And the glory of gladness within.

The beauty of this poem is largely destroyed if the metre is destroyed for fear of "unauthorized" pauses, for fear of "singing," and for fear of any verbal delivery other than that decreed by the printer.

If read as follows the effect is *staccato*, jerky, and poor :—

And when they are gone I sit dreaming
Of my childhood , too lovely to last ; |
Of love that my heart will | remember
When it wakes to the pulse of the past , |

Ere the world and its wickedness | made me
 A partner of sorrow and sin, |
 When the glory of God was about me |
 And the glory of gladness within.

The intelligent teacher will find his way between the Scylla of a sing-song chant and the Charybdis of a "prose-rendering" which is not prose but prosy. Rhythm and metre are essential beauties of poetry.

How often is a poem chosen because it "has the right number of lines," or "just makes up the two hundred"! I have frequently received that unblushing answer to the inquiry, "What made you select this particular poem?" It is the kind of statement that makes the educationist feel old and tired.

Select your poems for some better reason than length. Select them for their teaching, their beauty, their suitability of diction, and the degree of their simplicity or difficulty.

Surely a large number of the English poems learnt in Indian schools were nominated by the winners in a great competition for the most *unsuitable* that could be found.

Get a good and comprehensive anthology of English verse for Indian boys and then choose according to the standard.

A poem that all Indian boys should learn, say in Standard II or III, is "Why?"

I know a curious little boy
 Who is always asking "Why?"
 Why this, why that, why then, why now,
 Why not, why by-and-by?

He wants to know why wood should swim,
 Why lead and marbles sink;
 Why stars should shine and winds should blow,
 And why we eat and drink.

He wants to know what makes the clouds,
 And why they cross the sky;
 Why sinks the sun behind the hills
 And why the flowers die.

He wants to know why wind should come
 From out the bellows' nose ;
 Why pop-guns should go pop, and why
 The ocean ebbs and flows.

He wants to know why fish have gills,
 And why boys cannot fly ;
 Why steam comes from the kettle's spout.
 And rain falls from the sky.

He wants to know why coal should burn,
 And not a bit of stone ;
 How seeds get in the apple core
 And marrow in the bone.

He wants to know why ice should melt ;
 Why spiders eat the flies ;
 Why bees should sting, and why the yeast
 Should make the dough to rise.

Some of his " Whys " are not too hard
 To answer, if you'll try ;
 But others—no one ever yet
 Has found the reason why.

He was a boy to imitate—and a boy for teachers to try and produce, and the poem is *genuinely* "moral" in its teaching, and likely to have some effect.

Do not despise the Nursery Rhyme. It has its uses for beginners of English, taught by the "Direct" Method. It rouses interest, affords an exercise in pronunciation, and has the rhythm, rhyme, lilt, and jingle dear to the child-mind. If Lord Tennyson, Blake, Wordsworth, R. L. Stevenson, and other great writers could afford to compose them, we can afford to use them.

On the other hand, don't teach them to Standard VII.

Conversation should be an invariable concomitant of reading and recitation where English is taught by sane, enlightened, and modern people. That is to say, conversation must form an integral part of English teaching from Standard I to Standard VII.

There is a hazy notion abroad that "direct English" is something you administer to children in Standards I, II, and III—but

which has no concern or application for children of Standard IV and upwards.

This is sheer nonsense and miscomprehension of course. The "Direct" Method is the method of speech, and speech is therefore essential in all standards. Is a boy to thrive on practice and induction for three years and then lapse into theory and deduction for four? Is he to learn to speak the living language for three years and then to learn to parse it, seek for confirmations of its bewildering grammar "rules," and translate his own idiom into unidiomatic English phrases? The older the boy gets the *more* conversation he should have because the more he *can* have, thanks to his growing vocabulary, experience, and fluency.

His first readers should talk about what he has said, later he should talk about what his readers have said. In other words, speech and conversation should precede reading, and, when he begins to read he should find in print what he has already said. Later on, his reading should introduce new subjects and give matter for conversation, comment, inquiry, and remark.

No reading-lesson in any standard, whether prose or poetry, should close without conversation aimed at encouraging self-expression, giving practice in oral composition and paraphrase, testing the accuracy of grasp and conception of what has been read, shedding new light on the poem or paragraph, and generally enlarging knowledge, both of the matter in hand, and of the English language.

CHAPTER VIII.

THE TEACHING OF GRAMMAR "CONCRETELY"
AND AS A LIVING REALITY.

"The radical revolution in educational methods has united, like most radical movements, much that is good with much that is evil in one condemnation. And it would seem to warrant some care and scrutiny before subjects of established reputation are swept aside. Among such subjects Parsing and Analysis may be placed.

Two reasons form the plea for their practice, (a) that they tend to forward the attainment and crystallize the knowledge of a foreign language, and (b) that in themselves they are a valuable mental exercise and stimulus

It seems, therefore, that there are the strongest grounds for the retention of Parsing and Analysis as integral parts of the study of English. *That they should be placed in the forefront of the study is absurd.* If they have been so placed unduly in many cases hitherto, it arose from a *false analogy with the teaching of classical languages*, and was natural to, and dependent on, an educational ideal which had the acquirement of Latin and Greek as its goal. But between this and their banishment lies a mean, which, if adopted, will prove of undoubted value "—A G. Wright.

CHAPTER VIII.

THE TEACHING OF GRAMMAR "CONCRETELY" AND AS A LIVING REALITY.

"It may roundly be said no one who does not *know* a language can understand the grammar of it, and the statement of grammatical rules must always *follow*, never precede, the examination of the usages and spirit of the language with which they are concerned"—*Foot*.

No one supposes for one moment that the schoolboy's dinner of rice, ghee, vegetables, meat—whatever it may be—will do him less good, or no good at all, unless he previously learns by heart the list of food values represented, and the table of their relative digestibilities. We do not wish him to learn and repeat the quantities and values of the proteids, albumen, casein, and carbohydrates, to divide the meal up and differentiate its components as farinaceous, fatty, pulses, alcoholic, and nitrogenous, or to otherwise analyse and (wrongly) classify them before beginning to eat.

It is a pity that anyone supposes that grammar must be learnt by heart before language can be approached at all.

And yet to suppose that the learning and repetition of grammar rules and vast lists of their exceptions must precede speech and writing is every bit as absurd as to suppose that the learning and repetition of hygienic rules and lists of food values must precede meals.

Let a child eat his food in peace, and you may be sure that it will do him good if it be suitable.

Let a child learn to speak, read, and write a language, and you may be sure he will make progress if the matter given him is suitable.

Teach a child Hygiene and "food-values" *when the time comes*, and let him know all about his food—but don't starve him until he has learnt it.

Teach a child grammar rules *when the time comes*, but don't keep him without speech and composition until he has learnt them.

When *does* the time come?

The time comes to teach him Hygiene and "food-values" *after* a good many meals have nourished him.

The time comes to teach him grammar rules *after* he has been given a good many of the examples with which they deal.

It is rather foolish to hire malis if you have got no flowers for them to look after, to build yourself store-rooms for different kinds of grain if you have no grain to put in them, or to buy a saw if you have no wood to cut. We get servants and tools when we have something for them to do. Let us get classifications when we have got something to classify.

Teach grammar *inductively* and *apply* it *deductively*, and try hard to keep in your own mind, and to get into the minds of your scholars, that language is a living, growing thing, that (in the words of Thring) language is "*thought* moving and making its own shape as it moves," and that every one could, and should, frame for himself every rule of grammar.

No one in prehistoric times (or any other) sat him down and wrote out a set of grammar rules for a language, and then made the language obey the rules. The rules were made by the language and followed it. Let them follow it in our teaching then. By the study of a language we have observed certain tendencies, certain customs, and certain laws, and have collected and codified those tendencies, and customs, and laws, and called the result the grammar of the language. Let us then, in teaching, follow this *natural* process and give the language *first* and then notice its tendencies, customs, and laws; and so teach grammar. Never give a rule until you have got its examples. Let the law *follow* and not precede exemplifications of that law.

Never tell a child that the verb *to be* takes the same case after it as before it. Let him see that it does, and then let him tell *you*.

Don't *state* that certain things are so, let it be *found*, and remarked. that they are so.

Better never teach a word of grammar than let it precede language and example. The language is the essential, it *is* the language. Grammar is the very interesting but unessential study of the structure of the language. Doubtless many of the best speakers, writers, and readers of a language could not produce a single grammatical rule to save their lives. But they break none—because they *learned the language* and not its grammar. Why teach grammar at all, then? Because, like mathematics, it is an excellent training in observation, reasoning, and logical thought. But we don't do the higher mathematics up to and including the calculus as a preliminary to the study of a school "primer" of Elementary Chemistry.

Get rid of the idea that grammar is in any way *necessary* to the learning of a language, and that one cannot speak, read, write, and perfectly understand a language without ever hearing a grammatical rule.

If you find this difficult, ask yourself whether you learnt your mother-tongue with the aid of grammar rules.

If we wish to teach English so that our pupils can speak and understand it, let us teach *English*. If we wish to teach English grammar as an interesting and useful mental exercise, let us teach English grammar. But do not let us confuse the two, or think that they are synonymous.

Shall we teach them both? Certainly. Shall we teach them together? Certainly. When shall we teach the grammar? Always. Make it part and parcel of any English lesson *by drawing attention to a number of examples which appear to indicate a rule.* Let the pupil give the rule.

And if the examiner asks for rules? Hope he will soon be where the wicked cease from troubling—and go on teaching the language first, and showing the laws it has followed afterwards.

For the examiner to say to the child, "Define Case," is as profitable as for the child to say to the examiner, "Solve the riddle of the Universe," and much less reasonable.

The writer once heard a boy—either because his reason re-

volted or because he was a fool in search of a definition—ask "What is the Infinite Mood for?" The reply was, "Clearly, to be the subject or object of a predicative verb, of course" (and could not forbear to observe, "And what are dogs for? Clearly, to eat dog-biscuits, of course").

The study of grammar apart from, and previous to, language is like the use of a rudder apart from and previous to that of a boat, or the learning of a set of cricket-rules by a person who has never seen or played the game.

The Indian boy, moreover, has already a more or less developed "grammatical sense" by the time he takes up English, if that is any comfort to the teacher scared by the notion of approaching a language save by the hallowed paths of ancient custom.

Teach English as you would football, by action and practice. The rules show themselves in both, and need not be learnt by heart first. Nor need a boy be able to *define* a football or a cricket-bat before he can play with one. Why should he define a noun or a verb before he can use one?

The teacher who follows the "Direct" Method begins with a number of names of things. He can allude to these as "name-words". When he uses the blackboard in his English lesson he can keep them separate from "doing-words" and "describing-words," and the class can soon give him a definition of a noun, verb, or adjective if he wants one. Similarly with pronouns, prepositions, adverbs, and conjunctions—when the class has practised substitution of "he" for "Rama," used "place-words," "how-when-and-where words" and "joining-words," they can make their own definitions if required. Try and induce realization that words are busy active fellows each with a profession of his own, and often able to take a hand in other trades and odd jobs. Why do you call a man a cobbler? Because he makes boots. Why do you call a word a verb? Because it is a "doing-word" and tells of action. Why do you call a man a shop-keeper? Because he keeps a shop and sells goods. Why do you call a word a noun? Because it is the name of something.

If the cobbler gave up making boots and opened a shop for the sale of food, would he still be a cobbler? No, he would be a

shop-keeper. If a word ceased to be a "doing-word" and became a "name-word," would it still be a verb? No, it would be a noun. The man is still a man though he changes his work, and the word is still a word though it changes its work—but it is now doing different work and so belongs to the caste that does that work. It is a different "part of speech". Cases of this change of function will not be far to seek.

Similarly it is easily shown by practice and experience that a sentence is a collection of "sense-making words"; that no such collection can exist without the "doing-word"; that usually the "doing-word" requires a "name-word" (or its equivalent) to show who or what did something (or suffered something), and frequently another noun-word (or its equivalent) to show to whom it was done; that "describing-words" often go with the "name-words," and "how-when-or-where words" with the "doing-word"; that relative positions often need to be shown by "place-words"; and that "collection-words" are frequently desired to join "name-words" or collections of words.

All these things are to be seen in actual fact and in actual use—not to be "learnt" by means of definitions. Would you rather take a child to the Zoological Gardens and let him see the animals alive and moving, or give him "definitions" of them to learn by heart?

Having noted by experience that the words he uses are of eight classes, the pupil can soon *apply* his (*inductively learned*) knowledge *deductively*, and classify the words that he himself uses, or later, that he finds in a page of print.

Given a "doing-word" he can soon supply suitable "name-words" and "describing-words," and add "time-place-and-manner words". Synthesis goes hand in hand with analysis. Given a "subject," he can suggest a likely deed and probable victim of the deed, with appropriate descriptions and manner. "Tiger," for example, will suggest "killed" and a cow; it will be a cruel tiger and a poor cow; the deed will be done at night. "The tiger killed the poor cow in the night" is composition, and the recognition of the laws followed in composing the sentence is grammar.

Given an "object," he will quickly supply a suitable deed, and

doer of the deed, with details. "Mango," for example, will suggest "ate" and a boy and perhaps breakfast time, or greedily, or in school. "The boy ate a mango at breakfast" is composition and its examination teaches grammar ("add a word to tell more about the boy and another to describe the mango," etc.).

If one boy's sentence can be recast or varied by another boy, *paraphrase* is being taught also.

Natural growth, spontaneity, observation, synthesis as well as analysis, collation, classification, must take the place of the didactic statement, the crammed rule, the recited definition, and the using of a language as though to exemplify its own laws was its chief mission when it did not contradict them.

Let a boy fully realize that he cannot talk without using his words to express deeds, the doers of those deeds, the sufferers of those deeds, and the time, place, and manner of those deeds, long before he hears the formal Subject, Predicate, Object, and Extension classification, and he will very easily classify when required. Teach him a definition of "Predicate" for a start, and he will commonly write his verb in the subject, and *certainly* he will if the sentence be such as "Go away from me". Rule of thumb, the deductive method, and the dogged arid formalism so dear to many Indian teachers leads to "Go-Subject, away-Predicate, from-Object, and me-Extension," with the cruel waste of time and energy which this all too common sort of thing connotes.

As the lowest class progresses with its "actions" it will see, of itself, that some of the actions must have a victim or object or they cannot take place. One cannot *hear* or *eat* or *kill* unless one hears some sound, eats some thing, or kills some living creature. It will also see that other verbs require no such victim or object. If I *walk* or *sleep* or *live* there is an end of the matter. Separate lists of these words put on the board, as they are used in conversation, show the division of verbs into "transitive" and "intransitive" a great deal better than the most perfect definitions most perfectly learned. Having discovered the difference for itself and so made the rules inductively, the class can apply them deductively, and pick out transitive and intransitive verbs from speech or print.

For the sake of English speech, English composition, English

paraphrase—and not that grammar rules may be learnt and exemplified—practise the class in making sentences containing transitive and intransitive verbs, in making the subject into the object (I led the boy, The boy led me; I led the man to the boy, I led the boy to the man; The man led the boy to me, The boy led the man to me), in defining and changing the character of the subject or object by means of adjectives, in defining and changing that of the verb by means of adverbs; and generally in manipulating easy English, and drawing attention to the laws which are observed in doing it. *Synthesis before analysis and examples before rules*; afterwards application of rules for exercise and test.

When the parts of speech can be readily identified and simple sentences built up with them, replace words with phrases. The "describing-words" are made into "describing-phrases," the single *adverb* "now" becomes "at half-past twelve to-morrow," the single *noun* "food" in "I want food" becomes "to go out for a long walk," and so on. Let it be seen that the phrase obeys the same laws as the word, *after* the phrases have been duly invented and used. Occasionally stop and have all *burra* words taken out or underlined (Subject, Predicate, and Object in the case of a transitive verb), e.g., The poor, blind, hungry, old BEGGAR clothed in dirty rags GAVE FOOD from his bowl to a starving DOG in the street.

When the most elementary Parsing and Analysis rules (and definitions) have been formulated by experience and observation of examples, turn to the rules of Inflexion.

In the very earliest "direct" English lessons the class has had experience of inflexion to show plurality and can of itself give one inflexion-rule. "To form the plural add *s* to the singular." This serves as an introduction to the subject of changing the form of a word to indicate change of meaning. The class will, of itself, discover that this particular rule is by no means universal, as it has already said *man-men*, *class-classes*, *knife-knives*, *mouse-mice*, etc. It will, however, see that the addition of *s* to a noun changes the idea, and that the one letter *s* stands for the phrase *more than one*. Similarly after seeing the lion and lioness, or tiger and tigress, in the picture, hearing of the duke and duchess, the author

and authoress, and the master and mistress (= *master ess*), the class formulates for itself a rule to the effect that the addition of *ess* to a noun stands for the idea and words "the female of," and that "lioness" stands for *lion + the female of*. Here again the knowledge and use of *boy-girl*, *horse-mare*, *man-woman*, *cock-hen*, *bull-cow*, etc., will show that this rule, like most of those of English grammar, consists largely of exceptions. (And since this *is* so, how can the language be learnt by means of its grammar rules?)

The class will further see from its "actions" and "doing-words" that the inflexion *ed* introduces a new idea, *that of completed action and past time*. It has used the words *jump-jumped*, *answer-answered*, *talk-talked*, *walk-walked*, *touch-touched*, *lift-lifted*, *raise-raised*, *open-opened*, etc., and sees that there is an inflexional law.

But it has also used the words *speak-spoke*, *take-took*, *run-ran*, *swim-swam*, *break-broke*, etc., and sees that there is another law.

It also sees that the verbs it uses to express its actions change according to one of the two laws of adding *ed* or altering the vowel, and it can then classify all the verbs it comes across. This is the time (and method) of formally introducing the "strong" and "weak" inflexion rules and definitions. Do not let them precede the experience and classification as dry and meaningless "notes" to be learnt by heart and then to be applied deductively.

Let the rules of inflexion learnt hitherto be applied in *oral* composition and paraphrase, e.g., The boy sees the man—The boys saw the men; The tiger jumps on the buck—The tigress jumped on the doe; The mice eat the book—The mouse ate the books, etc.

Later the verbs will be further inflected in conversation and the present and past participles with *am* and *have* will be used. The inflexions *ing* and *en* will become familiar and the class will see the inflexional rule of adding *ing* to the stem to form the present continuous, and *en* (or *ed*) to form the past perfect unless there is a vowel change. By the time the boys have become accustomed to *I am speaking*, *I am writing*, *I am thinking*, *I am doing*, *I am answering*, *I am talking*, and *I have spoken*, *I have written*, *I have thought*, *I have done*, *I have answered*, *I have talked*, they will see for themselves that there are well-defined classes following rules,

but with many variations and exceptions. They may be told that there is no need for discouragement however; experience and practice make easy what rules make hard: the English baby does not find English difficult to learn, and they are going to learn it as the English baby does.

The class can, in its own words, tell the teacher that inflexion is the addition to the word, or change in the stem of the word to add a new idea, such as of number, sex, time, etc.

Inflexion for person is also noted. I speak, he speaks, but it is only noted *after* use.

The pupils will, as their vocabulary and experience increase, see that the "describing-words" are subject to these changes. They learn that something is bigger than something else, that this is longer than that, that Rama is taller than Krishna, that Abdul is tallest of all. They themselves formulate the rule of *er* and *est* for comparison, and soon find it open to exception.

Similarly they are early introduced to *he-him, we-us, they-them, I-me, he-her, she-her*, etc., and see that there is an inflexion of pronouns. They soon learn that being a doer and being a victim are too different things, and that inflexion or total change mark the fact. When I am a doer I am *I*, but when I am a sufferer I am *me*. It is useless to start off with any rule. Let the class find out from *experience* that there is no such thing as He hit *I*, *Me* hit him, I hit *he*, or *Him* hit I. Elementary ideas of case arise here. The subject case and the object case. Use and customs show the right thing, and the observation and formulation of the rule follow as a mere matter of interesting study of established fact. *The rule does not establish the procedure. Accepted procedure has led to a rule.*

With the adverb, an inflexional *er* for comparison is soon noted, and the rule formulated in the light of this experience and observation.

Boys may be invited, thereafter, to notify any discoveries made as to the mode of inflexion of prepositions and conjunctions, and will sooner or later announce with the air of explorers that these parts of speech are *uninflected*. This is better than writing on the blackboard. "Conjunctions and prepositions are non-in-

flexional parts of speech," and having it learnt by heart long before boys know a conjunction from an inflexion or a preposition from either.

Inflection then is not a beastly thing invented by grammarians for the annoyance of boys. It is an alteration to express a change of meaning. No word is altered except for a definite purpose. Every alteration has a meaning.

Ask the class (in the vernacular or the simplest English if it will be understood) if it has noticed the possessive inflexion and get the apostrophe *s* rule.¹ Investigate some inflexions; what ideas do we get from *heroines*?—*Hero, femininity, plurality*. What from *sweetest*? Sweet, *no others as sweet*. What from *kinder*? Kind—*some other or others not so kind*. *Spoken*?—act of speaking. *Completed in the past*. *Sailing*?—act of moving over the water in a boat, *still continuing*. *Us* people *speaking, plural, sufferers of the action*, etc

The next fact to which attention may be drawn is the totally different principle of using a new word instead of inflecting the old one. Instead of saying "these boys' books" we sometimes find that we are saying "the books of these boys". Sometimes we have expressed a change in our time by adding a new word to the old one, as "I come," "I *will* come". Sometimes instead of inflecting our adverbs and adjectives by means of *er* or *est*, we have used (in our conversation) *more* and *most*. We have never said, "Be *carefuller*" or "This is the *beautifullest*". We have always said, "Be *more* careful" or "This is the *most* beautiful".

(This is a new idea. Let us pursue it and find other examples of avoidance of inflection, since we have observed that the principle exists. Does our own vernacular change its words by inflection to express change of idea, or does it take new words or does it do both? Which is more usual if it does both? What about Sanskrit and Persian?)

Spoken modern living languages, we note, tend to follow the plan of using new words. Ancient dead languages are inflexional. But, as the modern ones grow out of the ancient ones, the modern ones have some inflection, if not so much.

¹ More notions of Case.

Draw inferences and rules from Tense inflexions already used and noticed. Have "doing it now," "done it," and "going to do it," classification after experience and use? Apply rules (inductively made) in a deductive manner and show how on the other hand they are not infallible and of universal application. It does not follow that because you say "I have bowled the ball," you say "I have catched the ball," or because you say "The army fights the enemy to-day as it fought them yesterday," therefore you say "He lights the lamps to-day as he lought them yesterday".

Practice makes perfect, and use is better than rule. Note how we are using the same word in different ways. "*That* book is mine"—"Don't do *that*"—"He says *that* he will come"—"This is the kind of work *that* succeeds"—"You had done *that* much yesterday," and so on. Here is room for observation and thought and the formulation of rules about the use of the word deciding its classification.

Take more involved tenses in conversation and lead on afterwards to rules for expression of actions begun in the past and not finished. ("He *was playing* football one afternoon," might be still playing for all we know); actions begun in the past but completed now. ("I *have played* cricket on that ground"—clearly not playing still); actions begun in the past and finished ever so long ago. (They *had played* football for years before they heard of hockey"—evidently they had done it a very long time back); actions to be commenced in the future. ("I *shall teach* you this to-morrow"—there is no hope of learning it now, and he may not have completed it to-morrow); and actions to be begun and completed in the future. ("I *shall have taught* you this to-morrow"—that is alright, he will have begun and ended it completely.)

Look at case inflexions and the subject of case generally in the light of experience. Can the class find any examples of case-inflexion in adjectives? No. (Do we find the adjectives *agreeing* with the nouns? Is the word *big* any different when used with *girl* from when used with *boy*? No. Any different when used with *boys* from its form when used with *boy*? No.)

When we say that a noun or pronoun is in a certain *case* what

does it seem that we mean? It simply appears to mean that it is in a certain *connexion* or *relation* or *position*. We say "I saw him" and "He saw me". *I* is in the subject (or nominative) case because of its connexion with *saw*. *Me* is in a *different* case, the object (or objective or accusative case), because of its *different* connexion with *saw*. In the first place it was the doer and subject, in the second it was the sufferer and object.

We never say I stood near *he*, or behind *he*, or with *he*. We find that we always say near *him*, or behind *him*, or with *him*. We see that these "place-words" always keep the noun or pronoun to which they belong in the object relation or objective case. We formulate the rule after finding it to be a law and then apply it.

Do we ever find any of these "place-words" or prepositions standing alone, like the "how-when-and-where words" or adverbs? No. How could they stand alone? They take the place of inflexions showing case, and one standing alone would be like a *case-ending* standing alone. The class can compare "Come *in*" with "I put it *in* the box". *In* stands alone, being an adverb, a word extending the idea of the verb, enlarging the notion "come". *In-box* is as one word, the *in* showing that *box* is in the objective case. The rule that prepositions always govern a noun or pronoun in the objective case formulates itself. The class probably knows of a language in which the *in* or other preposition would be an accusative inflexion instead of a preposition. With some classes reference can be made to the Latin declensions.

Pupils can now be led to see and state the functions of, and rules governing the prepositions, the way they do the work of cases, and the way they connect nouns and pronouns and make adjectival and adverbial phrases. When the boy goes *to* his desk and says so in the "direct" English drill, the *to* connects *boy* and *desk* as well as acts as an inflexion of *desk* showing accusative case. In "The point *of the pencil* is broken," what is *of the pencil* but an adjective qualifying point? We might have said the *pencil-point*. When the teacher says, "I sit *on the chair*," what is *on the chair* but an adverb modifying *sit*?

So let grammar, like knowledge, "grow from more to more,"

and grow out of the speech actually used. Do not attempt a sad and solemn march straight through an English "grammar". Deal with the grammar as it arises, frequently refer to what has already been noticed, go backwards and forwards, to and fro, never "get to page 40" in a grammar book and know those forty pages and nothing else, but let the grammar that the class has learnt be the grammar of the *speech* it has learnt. Let rules follow examples once again. Don't worry if any ignorant person says that your grammar is "in a muddle". Let it be. It will be so far as formal grammar books are concerned if you are following the right method. Have a sound and reasonable scheme and principle for your syllabus of *conversation* and reading, and then let that syllabus lead grammar by the nose. Let grammar follow speech. Let it be the servant and not the master, the camp-follower and not the guide.

A boy should know no grammar save the grammar of the sentences which he himself uses and reads. Get this idea into your mind and you will see that this chapter is not as incoherent, inconsecutive, and unarranged as it may appear to the formalist who wishes to learn ninety and nine correlated and well-arranged rules with nine hundred and ninety-nine exceptions as a small preliminary to the real study of grammar, and hopes, in years to come, to arrive at the beginnings of speech by that pleasant path.

In time, conversation will develop beyond the statement of "actions" that have actually happened, are happening or will happen—to those that, so far as we know, never happen at all.

Long after the expression of this condition or manner of action has become common in conversation, the terms and rules of the Indicative and Subjunctive Moods will be introduced.

A boy indicates that he stands or has stood or will stand—and this is "real" action, "real" manner, "real" mood—Indicative Mood.

If he says "I may stand on the desk perhaps if I misbehave," he has not indicated that he is standing or has stood or will stand. He has used the "perhaps" manner, "perhaps" mood—Subjunctive Mood. Doubtless he will know of a language in which this

manner or mood of expressing action is shown by inflexion of the stem of the verb. He has already found by experience that in English *may* and *might* take the place of inflexions (as *will* did for indicating future time or tense).

At a very early stage of his English lessons he came in contact with a manner or mood of expressing action which neither stated the fact of action, nor showed the possibility of action. It was neither *I stand* nor *I may stand*, but "*Stand!*" There was command. The teacher was imperious. The manner was imperative, the verb was in the Imperative Mood. Before very long he finds frequent use of the verb with *to*. "*You have to read slowly,*" "*I want to drink water*". Little difficulty arises in showing that this is the *indefinite* mood, neither indicative, subjunctive, nor imperative. It is really the Noun Mood though called the Infinitive Mood (unfinished, indefinite). The vernacular of the class will have an infinitive inflexion and the pupils will see that *to* takes the place of an inflexion for showing this mood.

Dwell on the Noun Mood idea. "*He loves to sleep.*" If he loves, he must love something; what *thing* does he love? *To sleep*. It is a noun in the object case. Use it as a noun in the subject case.

"*To sleep* is good for us," "*To sleep* cures weariness," etc. Can we express the same idea with another word, using an inflexion instead of the added *to*?

"He loves *sleeping*," "*Sleeping* is good for us," "*Sleeping* cures weariness," etc.

Are these forms the same and always interchangeable? No. "*I want to go home*" is right, "*I want going home*" is wrong. Let use and experience precede the teaching of the term and rules of the Gerund.

We have seen how action-words may occur as nouns in a sentence; or, in other words, how the Noun Mood of the verb may be used ("*He loves to sleep*").

Is there any adjective use of the action-word? are there verbal-*adjectives* as there are verbal-nouns? Surely we have spoken of the *singing* birds, the *flowing* rivers, the *falling* rain? These are certainly not verbs. In "*I saw the swiftly flowing river*" the verb is *saw*. In "*Do you hear the falling rain,*" the verb is *hear*.

They are equally certainly words referring to action. They are *action-adjectives* called participles and must be distinguished from verbs. They can no more form predicates than the Noun Mood or Infinitive can. Try and make a sentence with no form of a verb but the Infinitive Mood or the Participle. It cannot be done.

(After plenty of use of Infinitive and Participle come their grammar rules, and *after* that comes the application of those rules, and the picking out of examples in speech or print.)

The verb *to be* and verbs of incomplete predication should be left until they have been used in every form and their use has become quite familiar.

The Passive Voice has been used long before it has been mentioned. Boys are quite used to the alternative ways of saying, "Rama beat Krishna," "Krishna was beaten by Rama," or, "A snake bit me," "I was bitten by a snake". There is the *doing* action and the *suffering* action: "I pay"—"I *am* paid"; "I strike"—"I *am* struck". Clearly, If I strike I *do* something, and If I am struck I *suffer* something—a blow. In the one case I was very *active* and quick, in the other I was *passive* and still. The class knows by experience that the parts of the verb *to be* act as inflexions to show passive state. With a little questioning the class will easily tabulate and compare Mood, Voice, Tense, and their inflexions.

Mood adds to the verb-idea the idea of manner of action.

Voice adds to the verb-idea and the manner-idea the idea of condition—activity or passivity.

Tense adds to the verb-idea and the manner-idea and the condition-idea the idea of time, and completion or non-completion. Thus *see* gives an idea of sight.

I may have been seen gives the same idea + the idea of possibility + the idea of passivity + the idea of completion in the past.

I shall have seen gives the sight idea + the idea of fact + the idea of futurity + the idea of completion + the idea of activity.

Language is thought moving, not dry grammatical rules and examples.

At this point revision and elaboration is advisable. Go over the *burra* words and their necessary grammar again—the Subjects, the Verbs, and the Objects.

After that attend more fully to the parasites, the followers, and servants—adjectives and adverbs, and show how in speech it has always been the custom to attach them to their proper masters. We have never said, "Quickly straight home the horse good clever master his weary wounded carried," but "The good clever horse quickly carried his weary wounded master straight home". As in English the adjectives have no inflexions for number and gender, they must be placed *with* their nouns, or no sense and proper understanding is arrived at. In some languages the words "Boys young tiny big strong quiet two on a mare were riding" would make sense, because *young* and *tiny* would be in the masculine plural by inflexion and so would obviously belong to *boys*, while *big*, *strong*, and *quiet* would by inflexion be feminine singular and so obviously belong to *mare*. The sense would clearly be "Two young tiny boys were riding on a big strong quiet mare," but in English the adjectives must be placed like this, or there is no sense or meaning—since they are uninflected and may belong to *any* noun, if they are not put with some *particular* noun.

Can this be learnt in any better way than by use and experience? Certainly not, but grammar can draw attention to it *afterwards* as part of an interesting study of words.

Order is of the utmost importance. The servants must go *with* their masters, especially adjective-servants. It will be noticed, as speech and reading increase, that the adverb-servant is always with the adjective or adverb-master, and generally, but not always, with the verb-master.

What does "The man killed the dog, fierce and cruel, kind and gentle," mean? Nothing.

Does "The fierce and cruel man killed the kind and gentle dog" mean anything? Yes. But it means something very different from "The kind and gentle man killed the fierce and cruel dog".

Adjectives must go with the nouns they qualify. Does "Very he writes well" mean anything? No. But "He writes very well" does. Does "Quite the man is dead" mean anything? No. But "The man is quite dead" does.

We can say "Now we shall play the match," or "We shall play

the match now," or "We shall now play the match," or "We now shall play the match".

The adverb-servant need not always go with the verb-master. On the other hand, we can soon make very bad English if we take this as a rule and go by rule. "They to-morrow will climb the hill up" is horrible. "They will climb up the hill to-morrow" or "To-morrow they will climb up the hill" must be said.

Rules are useless for guidance. Get the guidance from practice and let the rules follow as an exercise in observation and deduction.

Only custom can fix the place of many of the servant adjectives and adverbs. Sometimes the adjective must come after the noun. Often the adverb must not begin the sentence.

In referring to one's father with many adjectives of filial respect and admiration one must not absolutely bury the old gentleman. He may be good, kind, wise, clever, learned, honourable, gentle, cheerful, and many other things; but if all these servants go before the noun, they obliterate the master. It is a procession in which the rajah cannot be seen for followers.

"My good, kind, wise, clever, learned, honourable, gentle, cheerful father is dead," is bad English.

"My good, kind father, always so wise, clever, learned, honourable, gentle and cheerful, is dead," will pass.

Keep the servants as servants, the *noun* "father" is the master and must take an important position.

On the other hand, the sentences, "Never he comes here," "Often he comes here," are not good English for the opposite reason. No rule can settle the matter and be a safe guide. (The class can note, however, that in these cases the point of importance is the *never* and the *often*, and as they are, under the circumstances, the important words for once, they take the important position separating the subject from the verb.)

Frequently it is quite wrong to put the adverb in this position. "I to-morrow shall come," "We yesterday missed the train," "I here sit," are quite wrong. The adverbs are not of special importance in these cases and should be in the proper place for servants—the background and a subordinate position. *Shall*

come is the master and the important fact, and "I shall come tomorrow," is the right order. *Missed* is the point and *yesterday* is secondary, and "We missed the train yesterday," is the proper order. *Sit* is the master and *here* is the servant, and "I sit here," is the proper order. Practice will make perfect (and the rule should *follow* the perfection).

In the composition it will often be found that the misplacing of the adjective and adverb clauses will turn an otherwise sensible remark into the most ridiculous nonsense.

Adjectives sometimes seem to think they are pronouns. "Do *this* for me." *This* is a pronoun. "I found *this* book." *This* is an adjective. This is merely another example of the rule, already discovered and formulated, to the effect that a word's function determines its classification as a part of speech, and that the same word can be several parts of speech.

Consider the noun's two servants together, the pronoun with the adjective. The former replaces the noun while the latter helps it and enlarges its idea. The noun is nearly always there when the adjective is; the noun is never there when the pronoun is. Look back upon your experience and see if this is not so. Yes. But we say "The wicked never prosper," and wicked is an adjective. True—but everybody *understands* that the word people is meant, and we call it an "understood" word. But if you want to say "Some wicked jackal has bitten the heads off my fowls," it won't do to leave out the word jackal, will it? Wicked is doing the work of a pronoun really when we say "the wicked". The class naturally dealt first with personal pronouns, and the pupil soon found that "I, my, me, mine" stood for his own name, and that "he, him, his" stood for Rama's or Abdul's name.

In using action-words he found that (1) I; (2) thou; (3) he, she, and it; (4) we; (5) you; and (6) they, were the six forms for the singular and plural of the person speaking, spoken to, and spoken about. He has probably very frequently repeated with appropriate "action"—"I stand, thou standest, he stands, we stand, you stand, they stand," etc., and probably added in the case of a transitive verb the personal pronoun of the same number and person in the objective case and reflexive form, "I feed my-

self, thou feedest thyself, he feeds himself, we feed ourselves, you feed yourselves, they feed themselves," etc. Why add *self* and *selves*? Could there be any misconception about "I feed me, you feed you, we feed us"? None whatever. But what about "He feeds *him*"? That might be anybody. Hence the reflexive form. Mere useful observation of customs, facts, and tendencies *after* the speech itself has been acquired.

The words my, mine; thy, thine; his, hers, its; our, ours; your, yours; their, theirs, have all been used in conversation. They are seen to stand for a person's name or for persons' names and to indicate possession. Clearly they are possessive pronouns unless they are possessive adjectives.

"I have lost *my* little red book," says Rama. What do we know of his book? It is little and red. Anything else? It belongs to Rama. What word so *described* the book? *My*. Then is it not an adjective?

"That book is *mine*," says Rama. What word might be substituted for *mine* and keep the sense intact? *Rama*. "That book is *Rama's*." Then is it not a pronoun?

Function must be regarded, not analogy.

The same word may be used as two different kinds of the same part of speech. "He will come to-morrow," *he* is a personal pronoun. "I am not the man you want, *he* is," *he* is a demonstrative pronoun.

Some pronouns we have used to ask questions. "Who has finished the sum?" "What do you want?" "Which is the place?" The same words may be question-asking adjectives. "What boy spoke?" "Which place do you want?" Train class in identification and classification after use.

What about the pronouns that "refer back" as well as replace? We do not say "The horse is dead, the horse I bought," but "The horse *which* I bought is dead"; *which* not only stands for *horse* and so is a *pronoun*, but *relates* to *horse* and so is a *relative* pronoun. Similarly it is not "The boy will be promoted—the boy passes," "The pencil is broken—you gave me the pencil," but "The boy *who* passes will be promoted," "The pencil *that* you gave me is broken".

Do such relative pronouns do any other work? Let the class try and make the sentences without them, but in good English, and they will find that they must use conjunctions with personal pronouns.

"The pencil is broken *and* you gave *it* me."

"The boy will be promoted *for* *he* passes."

"The horse is dead *and* *I* bought it."

So relative pronouns are seen to do the work of replacing nouns, referring back, and joining sentences. *Later* it will be interesting for the class to note that the inflexion *m* has remained in *whom* to prevent any ambiguity when the relative is the object, since the order of the words will not suffice for clearness.

"I know the man who lives here" is quite plain;

"I know the man you want who" is not plain;

"I know the man whom you want" is.

(The class will also be able to see that though there is no inflexion for *agreement* in English, there is a certain amount of agreement without inflexion in the use of *who* for people, *which* for animals, and *that* for things, in *general* custom.

"I know the *man who* lives here," "I know the *horse which* he bought," "I have seen the picture *that* he painted." It will be found that there is no rigidity about this custom.)

The use of *what* will repay study after plenty of experience. "What do you want," "What place is this," "I don't know *what* to do," "Tell me *what* he said". It will be noted that in the last sentence *what* = *that which* and is thus a compound relative.

Draw attention to the relative use of *when*, *where*, *how*.

"Ask him *when* he went" (the time at which).

"Tell me *where* you saw him" (the place at which).

"I will show you *how* to do it" (the manner in which).

Let class frame sentences with various words used both as interrogatives and relatives.

When Parsing and Analysis are taught do not divorce Parsing and Analysis from speech or from each other. Do not (at first and for *teaching* purposes as distinct from examination purposes, at any rate) give set and solemn formal parsing lessons and analysis lessons with much ruling of lines and following of set forms and rules.

It is no uncommon thing to come across a boy in the Matriculation class who has eight formulæ for the eight parts of speech, and who remorselessly applies them unchanged to every one of the examples of the eight parts of speech that he is asked to parse. He has by heart, for example, a formula, "Noun, common, third person, singular number, neuter gender, nominative case to the verb —," which he applies to everything that he thinks is a noun. He puts the nearest verb in the blank space if he has the sense to be able to spot a verb. It is perhaps hardly fair to say "has the sense", it would be better to say "If he has been sufficiently well taught to be able to distinguish a verb".

He has a formula, "Verb, strong, transitive, indicative mood, active voice, third person, singular number, agreeing with the noun —," which he applies to any word he takes to be a verb, and he puts the nearest noun in the blank space if he can identify one. This sounds like exaggeration—to those who have not marked Matriculation papers.

Don't have formulæ and don't begin with set and formal parsing. Have identification, classification, and description at first, without any special form of phraseology.

The first step will, of course, be the identification of the parts of speech, both in speech and in print. *Don't* teach that "A verb is a word that tells what a thing does, what is done to it, or in what state it exists," and then write up lists to be learnt by heart with the definition. Simply help the class to the idea that certain words are "action" or "state" (condition) words, and have such identified and used. Make a boy speak to you and offer him a rupee if he can speak to you intelligibly without a "doing" word (or word of "action" or "state"). Verbs will soon be very readily identified.

Similarly with nouns. No definitions of abstract nouns and proper nouns are required as a start. Let the class give "name-words" and identify "name-words" in speech or writing.

Describing-words are easily added to "name-words" and easily identified. If a boy says "pretty" is a noun, he soon sees his mistake if he is asked to go and fetch one, or say where it can be bought, how much it weighs, whether it is alive, or what colour it

is. If he says "tongue" is an adjective, he soon sees his mistake if asked to apply it to the noun "blackboard" or "chalk". Use and common sense must precede all rules.

The adverb is readily produced and identified, and if a boy says that "ugly" is an adverb (because it ends in *-ly*, and some fool has told him that this is a sure sign of an adverb), ask him to come and open and close his fist, first quick-*ly* then slow-*ly* and then *ug-ly*, and he will see that it is better to think than to remember. Pronouns are obvious. Ask a boy to speak or read a few sentences without using one.

The preposition presents no difficulty of identification. Should a boy say "below" is a preposition when it is an adverb, just because he once saw it as an adverb, ask what relationship it indicates. He has always seen one *thing* put *below* another when the word was used in conversation during the teaching of prepositions. How can it be a preposition if there is no connexion indicated? The conjunction is obvious. If a boy cannot very quickly identify the parts of speech, either he is a fool or his teacher is teaching by definition, rule, memory, and analogy. Special care should be taken to make it quite clear, by means of reference to many examples, already encountered in speech or print, that the same word can be many parts of speech. The point may be brought home by the repetition (with expression) once or twice of the sentence, *He said that that "that," that that boy wrote was the best written.* All five *thats* cannot be the same part of speech. When something is understood of inflexion of words to express a change of meaning, and of function generally, additions can gradually be made to the bare identification of the parts of speech.

For example, *lionesses* can be written down as being a noun which is inflected to show female sex and plural number, *him* as a pronoun inflected to show object case, *wrote* as a verb changed in stem to show past time, and so forth.

As person, tense, voice, and mood are grammatically understood (after verbs in all persons, tenses, voices, moods, and cases have been frequently used in speech and understood in reading), the verb "*He will have been examined*" can be stated to be a verb inflected to show completion, having a word (*been*) to show passive

voice, another to show futurity (*will*), a form to show third person (*will* and not *shall*), and in the "fact" or "real" or indicative mood.

When the idea of subject case, object case, and the prepositional substitution of inflexion for the accusative is grasped, the class might parse simple sentences *giving their reasons for statements*, and with some pretence of uniformity of phraseology.

For instance, "I threw the broken ball at Rama" might very well be taken on such a scheme as

- | | |
|--------|--|
| I | Pronoun, personal, <i>because it stands for the name of a person</i> , 1st person, <i>because the person is speaking</i> , singular number, <i>because there is only one</i> , common gender, <i>because the speaker may be of either male or female sex</i> , subject case, <i>because "I" am the doer of the action and the subject of the remark</i> . |
| threw | Verb, strong, <i>because a strong change is made, to show change of time. in the stem of the word</i> , transitive, <i>because there must be a victim or sufferer of the action</i> , indicative mood, <i>because the action is stated as having actually happened</i> , active voice, <i>because the subject was the doer of the action</i> , past tense, <i>because the action has already taken place</i> . It is in the first person and singular number, <i>because "I" is first person and singular number and verbs agree with their subjects</i> . Its parts are <i>throw, threw, thrown</i> . |
| the | Adjective pointing to <i>ball</i> . |
| broken | Adjective describing the <i>ball</i> . |
| ball | Noun, common, <i>because it is concrete and not the name of a particular thing</i> , singular number, <i>because there is only one</i> , neuter gender, <i>because a ball is neither male nor female</i> , object case, <i>because the ball is the sufferer of the action done by "I"</i> . |
| at | Preposition, <i>because it shows the connexion between the ball and Rama</i> . |
| Rama | Noun, proper, <i>because it is the name of a person</i> , 3rd person, <i>because Rama is spoken about</i> , singular number, <i>because there is only one</i> , masculine gender, <i>because Rama is of the male sex</i> , object case, <i>because the preposition is like an inflexion or sign of object case, and always shows it</i> . |

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The custom of writing reasons for every statement can be abandoned as soon as the teacher is sure that there is no attempt at remembering formulæ and saying them blindly, directly the part of speech is realized.

As with Parsing, so with Analysis, do not at first have set and formal analysis lessons (with a given geometrical form consisting of columns, with mysterious headings, to be filled up somehow). From the very first, as soon as sentences are composed let them be *decomposed*, and let synthesis precede analysis. Be content with showing how every sentence made by the boys or read in their books has a simple framework of Subject, Predicate, and sometimes Object. Anything else in any sentence is mere trimming and embroidery.

Let boys try to give a sentence with less than the two essentials, Subject and Predicate. Then let them give sentences with Subject, Predicate, and Object, and see if anything essential can be added. They will find that they can only embroider and elaborate these three. By building up in various ways, taking to pieces becomes easy.

Let them consider the sentence "Go". Is it a sentence? Yes, because it contains a complete idea and the person to whom it is addressed fully understands it. What is the subject? *You* understood. It can have no object. Could it be further enlarged beyond "*You go*"? Yes. The verb could be extended—" *You go away*," "*You go away now*".

Let class gradually enlarge "Boys write" until there is a sentence containing Subject and Enlargement, Predicate and Enlargement, and Object and Enlargement, e.g. "Good boys write tidy notes always". Let them then analyse what they have "synthesized".

It is customary to call the enlargement of the Predicate the Extension and to take only four subdivisions, Subject, Predicate, Object, and Extension. Practise adding different kinds of Extension and (afterwards) find different kinds of Extension in sentences heard or read. No difficulty or confusion exists until the adjective and adverb enlargements become whole sentences, and

the noun-idea is expressed in a noun-clause instead of in one word.

When the synthesis, decomposition, and conjunction of all kinds of simple sentences with all kinds of enlargements and extensions has been clearly understood and successfully achieved, introduce consideration of subordinate clauses with the *servant* and *master* idea prominent.

Show how the boys are themselves continually applying a servant-adjective to the master-noun, and take *house* for example. Ask for some good servants for this particular master-noun: *Big* house, *old* house, *painted* house, etc. Next ask for a servant-sentence to describe the house: The house—*that is big, that is old, that is painted*. But what *about* the house that is big? We can't stop there. Go back to the beginning and ask for a simple sentence about the big house. "The big house is sold." Now take away the servant-adjective and put in the servant adjective-sentence, "The house *that is big* is sold". But we don't use such a form in speech because *big* is a quite good enough servant. We don't want a servant three times as costly to do the work the other does perfectly well. Let class give a sentence in which a servant adjective-sentence is really necessary. After a little synthesis arouse interest by introducing class to the mysteries of

"This is the house | *that Jack built*.

This is the malt | *that lay in the house* | *that Jack built*.

This is the rat | *that ate the malt* | *that lay in the house* | *that Jack built*.

This is the cat | *that killed the rat* | *that ate the malt* | *that lay in the house* | *that Jack built*.

This is the dog | *that worried the cat* | *that killed the rat* | *that ate the malt* | *that lay in the house* | *that Jack built*.

This is the cow with the crumpled horn | *that tossed the dog* | *that worried the cat* | *that killed the rat* | *that ate the malt* | *that lay in the house* | *that Jack built*.

This is the maiden all forlorn | *that milked the cow with the crumpled horn* | *that tossed the dog* | *that worried the cat* | *that killed the rat* | *that ate the malt* | *that lay in the house* | *that Jack built*.

This is the priest all shaven and shorn | *that married the maiden*

all forlorn | that milked the cow with the crumpled horn | that tossed the dog | that worried the cat | that killed the rat | that ate the malt | that lay in the house | that Jack built.

This is the cock at early morn

That woke the priest all shaven and shorn

That married the maiden all forlorn

That milked the cow with the crumpled horn

That tossed the dog

That worried the cat

That killed the rat

That ate the malt

That lay in the house

That Jack built."

If the lines are repeated after the teacher, the idea of the adjectival clause and its functions will be clearly grasped, and this will be evident if the class can be got to show its appreciation of the *adjectivity* of each clause by suggesting for itself the lines on which adjectives could be substituted if word-coining were allowed—which it is not.

What sort of a house is it in the first place? A *Jack-built* kind of a house. (We actually have *jerry-built* houses as well as such expressions as hand-sewn, man-made, water-borne, etc.) Of Jack himself we know nothing. The noun *Jack* has no servants. He may have been fat or thin, short or tall, old or young; we don't know. Has *house* any servants except the adjective-sentence? No. We know nothing except that it was built by Jack. Was it of stone or of brick, high or low, large or small? We don't know. It has no little servants to go about describing it, only the big sentence-servant.

Similarly we see that it was a malt-eating rat, a rat-killing cat, a cat-worrying dog, a dog-tossing cow, a cow-milking maid, a maid-marrying priest, and a priest-waking cock. But these adjectives we have made are doing absolutely the same thing as the sentences from which we coined them. The sentences are servant (or *subordinate*) *adjective* clauses doing the same work as the little adjective servants. If the complete verse is written on the board it will serve for further exercise.

What sort of a priest was he besides being a maid-marrying priest? He was shaven and shorn. Can we expand this little servant adjectives into big servant adjective-clauses? Try. "The cock woke the priest—who was all shaven and shorn." (An exercise in synthesis.) What sort of a maiden was she? Forlorn. Tell me in a complete sentence beginning with "The priest married the maiden who —". "The priest married the maiden who was all forlorn." What about the cow? It had a crumpled (crooked) horn. Tell me in a complete sentence, beginning with "The maiden milked the cow which —". "The maiden milked the cow which had a crumpled horn." How many servant-sentences are there in the verse? Nine. Then what is the other? The master or principal sentence. There are one Principal and nine Subordinate sentences in this "Complex" sentence. (What a *simple* thing a byle-zhari is and what a *complex* thing a motor-car is. What a simple thing a needle is and how complex a sewing-machine is.)

Let class endeavour to turn "The clever bowler sent him a very swift ball" into a Complex sentence. What do we know of the bowler? He was clever. Tell me so in a sentence beginning "The bowler who —". "The bowler, who was very clever, sent him a very swift ball." What sort of a ball was it? Very swift. Tell me so in a sentence beginning "The bowler, who was very clever, sent him a ball that —". "The bowler, who was very clever, sent him a ball that was very swift."

How many sentences have we here? Three, for there are three finite verbs. Which is the master? "The bowler sent him a ball." And the servants? "Who was very clever" and "that was very swift". Then you have made a Complex sentence with a Principal clause and two Subordinate adjective clauses. Let synthesis accompany analysis, and composition accompany decomposition.

The analysis lesson is then a composition lesson and vice versa.

Let adjective clauses be searched for in the reader. The same plan should be followed with adverbial clauses. Have them made before you have them discovered. "When do you go home

from cricket?" "At dusk" (or dark, or twilight, or seven o'clock). Tell me so in a sentence. "I go home at dusk." What does the adverb-servant *at dusk* do for its master *go*? Shows time when. Change the little servant-phrase into a bigger servant-sentence. "When it is dusk" or "when dusk comes". "I go home when it is dusk." Now we have two sentences instead of one, or rather two clauses, a master and a servant, a principal and a subordinate, making up a Complex sentence.

Where do you always sit, Rama, as you are short-sighted? "I always sit where I can see the blackboard."

Which is the master-sentence? "I always sit." Yes, the other clause would not make sense alone. Why does Rama sit here? "Because he can see the blackboard from there."

Make a sentence in which the master-verb has a servant-sentence showing why.

"I ran to school, *because I was late.*"

I could not hear that boy; how should he speak? "Speak *so that I can hear.*" What is the servant-clause doing for "speak"?

After plenty of synthesis and practice, the "reader" can be searched for examples.

The noun-clause should present no difficulty. "Tell me something that you *want.*" Answer: *food, air, money, clothing,* etc. "Tell me something that you want to *do.*" I want *to go out into the compound.* Is *to go out into the compound* a word, or a phrase, or a sentence? A phrase—and yet it is something that you want to do. Therefore it is a noun-phrase. Try and make a noun-sentence. "What did he say he wanted?" "He said, 'I want to go out in the compound'." Then the *thing* he said must be a noun-sentence. It is in the object case because he said it. Put it in the subject case. "'I want to go out in the compound' was his statement." Make noun-sentence objects to *think, hear, believe, know, answer,* and so forth.

A form of analysing for use in written tests might now be adopted. A system commonly used is as follows:—

No.	Sentence.	Kind of Sentence.	Subject.	Predicate.	Object.	Extension.
1a	This is the house	Principal.	This	is the house		—
1b	That Jack built.	Adjective clause describing <i>house</i> .	Jack	built	(that)	
2a	The man shot the dog through the head	Principal.	The man	shot	the dog	through the head (place).
2b	(Because) it had bitten his child.	Adverbial clause modifying <i>shot</i> .	It	had bitten	his child	
3a	Bring me my boots at once	Noun clause object of <i>said</i> .	You (understood)	bring	my boots (to) me (indirect)	at once (time).
3b	Said he.	Principal.	He	said		
4a	Send me a letter	Noun clause object of <i>answered</i> .	You (understood)	send	a letter (to) me (indirect)	
4b	That contains all the news	Adjective clause describing <i>letter</i> .	That	contains	all the news	—
4c	(As soon as) you reach home	Adverbial clause modifying <i>send</i> .	You	reach	home	
4d	Answered my uncle in reply to my remark about my father's health.	Principal.	My uncle	answered		in reply to my remark about my father's health. (manner)

Another common and excellent system is as follows :—

"The horse which I rode yesterday kicked the man who was grooming him, because he had used him too roughly."

COMPLEX SENTENCE.

Sentence.	Kind of Sentence.	Subject.	Predicate.	Completion.	Extension.
The horse . . . too roughly.	Principal.	the horse which . . yesterday	kicked	the man who was . . him	because he had . too roughly (cause).
which I rode yesterday	Sub. adj. cl. qualifying <i>horse</i>	I	rode	which	yesterday (time).
who was grooming him.	Sub. adj. cl. qualifying <i>man</i>	who	was grooming	him	—
because he . . too roughly	Sub. adv. cl. modifying <i>kicked</i>	(because) he	had used	him	too roughly (manner).

In this form of analysis the whole sentence is shown first, and the subordinate clauses are put in (as its subject, or as enlargements of its subject or object, or extension of its predicate as the case may be) before being separately analysed in turn.

The form does not greatly matter ; what is of importance is the combining of *synthesis* with analysis and having the required kind of sentence composed before it is decomposed, in the earlier stages.

Never tire of asking *why* when a pupil makes a statement in Parsing or Analysis, whether he be right or wrong.

CHAPTER IX.

THE "DIRECT" TEACHING OF COMPOSITION, ORAL
AND WRITTEN.

"I have very little faith in rules of style, though I have unbounded faith in the virtue of cultivating *direct* and precise expression."—*Lord Morley*.

"Oral composition begins to take its proper place in education, both in school and college; and it has in all ages and in most phases of society held a foremost place in the world of action and of public affairs. If, on the one hand, the genius of the English-speaking races has turned aside from elaborate oratory, no one has coveted more than the British and the American the gift and faculty of terse and convincing speech. Nothing has been more noted among the defects of the primary and the secondary school alike than the indifferent training in the use of fluent English which they seem to impart, and the monotonous oral rendering of our vigorous printed speech."—*Foat*.

"The habit of oral composition should be kept up during the *whole* school period."—*Laurie*.

CHAPTER IX.

THE "DIRECT" TEACHING OF COMPOSITION, ORAL AND WRITTEN.

"For more than two thousand years the *formal* has been too much with us."—*Laurie*.

COMPOSITION, like Paraphrase and Grammar, should begin with the power of speech and should be oral long before it is written.

The golden rule for securing good composition when it is a formal written exercise is to have every answer that is ever given at any time and in any subject given as a complete and properly constructed sentence. Composition is inseparable from "Direct" teaching, and from the proper teaching of grammar.

The making of sentences for the conversation lesson *is* composition, and the synthesis which accompanies analysis is composition.

The power of composing comes naturally to the pupil taught by the "Direct" Method, and when he arrives at the story-reproducing and essay-writing stage, he only needs training in arrangement of ideas and choice of words.

Varying degrees of merit then only indicate varying degrees of development of imagination, as a rule. At first the words are all-important and the statement very secondary. By the time the formal exercise is reached, matter and method are of equal importance, good sense must be expressed in good writing; fine writing about nothing at all is of as little value as ungrammatical and unidiomatic writing expressing sound views and profound truths.

With his first English lesson the boy's English composition should begin, and the habit of careful and lucid expression must be inculcated not only when he is speaking English, but when he

is answering questions in the vernacular. At first it is *something* that he can repeat the sentence put into his mouth, understand what it means, and achieve correct pronunciation, enunciation, articulation, emphasis, and expression. This stage must quickly give way, however, to that in which he can do this with short sentences of his own devising. To keep the memory element up until he is a fifth standard boy and can remember the words of a whole story and "reproduce" it almost verbatim is a parody of composition. What has he "composed" if both words and facts are given him? Nothing. He has only remembered, and "a great memory is not a great mind" nor a remembered story a piece of composition.

Before the story-reproduction stage is reached, and the boy asked to write the story as a test and exercise, there should be plenty of *oral* reproduction, the *telling* of stories of which the facts have been given. In both cases the *language* must be the boy's own, and his memory to be relied on only for the facts. Better still, eliminate memory from the composition lesson altogether and let the facts be before the boy all the time in the form of a *précis*. Thus the stages of composition will be what they ought to be.

Language only supplied by writer.

1. Completion and synthesis of simple sentences.
2. The making and manipulation of correct sentences to express simple ideas and facts.
3. The clothing of given bare facts and outlines with simple English.
4. The making of a plain story, the details of which have been given.
5. Reproducing the gist of matter read (either prose or verse).
6. Description of things seen or known.

Both the facts and the language supplied by writer.

7. Expression of ideas on familiar matters.
8. True creative effort in the expression of original thought and ideas; the writing of reflective essays or original stories.

After the mere correct repetition and understanding of given sentences about "concrete" things and actions, comes the first stage of composition when the class supplies suitable subjects to

given verbs. A certain vocabulary has been acquired and some facility in its use, by repetition and experience.

The boys have, among other "actions," *jumped, hopped, shouted, sat, talked, pointed, written, asked*, and so forth.

The teacher takes a familiar verb, *hopped* for example, and asks for a *suitable* "subject" noun. The class runs through its vocabulary of nouns, and some such answer as "The bird hopped," "The flea hopped," etc., is received. If a boy volunteers some absurd statement such as "The butterfly hopped," for example, his grammar is unimpeachable but his composition might now be corrected. (Better far, to say "The butterfly hopped" than to say "The fleas hops" or "The flea hop," because in the early stages language is far more important than fact.) The teacher may point out that it looks as though he does not fully understand the meaning of *hop*, since butterflies, in point of fact, don't hop.

This is composition in its most elementary form. The teacher takes *write* and asks for a *suitable* subject. Clerks write. School-boys write. Do lions write? No.

Similarly it is "composition" if the teacher takes a selection of nouns from the vocabulary and asks for suitable verbs. *Plants, sepoy, tiger, bat, chalk, crow, key, ice, dog*, etc., each suggest a more or less inevitable verb.

Give me a verb to go with *dog*—"Dogs bark". With *plant*—"Plants grow". With *key*—"Keys open," and so forth. Do *plants* bark? (No. Then say so. "Plants do not bark.") Do dogs grow? (Yes. Then say so. "Plants and dogs grow") and so on.

In the same way the class supplies more or less *suitable* objects to suggested transitive verbs. The dog bit —. ("He wouldn't bite the *ceiling*, would he?") The stone broke the —. The boy wrote a —. The tiger killed the —, etc.

Similarly the class can use both its wits and its vocabulary of "action-words" by supplying suitable verbs to suggest a likely action passing over from given subjects to given objects. "Cats — mice. What do cats do to mice? They don't *wash* them, or *fear* them, or *teach* them, do they?"

This is both composition and analysis—since it is synthesis which is the beginning of both.

The exercise of suitably enlarging subjects, predicates, or objects is another step in composition. "Roses grow on this bush" can be suitably "enlarged" to "Pretty pink roses grow every year on this little green bush"; but "Camels sometimes draw carts" cannot be suitably enlarged to "Pretty pink camels sometimes draw every year little green carts". There has to be a certain amount of thought and selection of words, and this *is* composition.

The oral conversion of simple statements from the affirmative to the negative or to the interrogative is another necessary exercise, and so is the (oral) joining of two simple sentences together, to form one compound sentence, and the general synthesis of brief statements into idiomatic combinations.

Such an exercise as the conversion of direct speech to indirect narrative and vice versa, should at first be oral, and should be done well and naturally in conversation long before it becomes a formal written exercise, e.g., "Rama, shut the door. What did I tell Rama to do?" "You told him to shut the door." "Yes, Krishna, you are not listening to me. What did I tell Krishna?" "You told him that he was not listening to you." "Abdul, I want you at 12 o'clock. What did I tell Abdul?" "You told him that you wanted him at 12 o'clock." If the answers are given wrongly, correct them, and have the correct form repeated.

Do not attempt to get correct conversion by teaching the rules of the sequence of tenses. On the contrary, after plenty of experience and exercise, let the class formulate the law for itself in the light of its own experience of custom and usage.

Similarly, do not hope to get correct usage of the preposition by means of lists and repetition. Boys will use the appropriate word only by custom and experience. Learn by doing—not by cramming rules (especially rules which have so many exceptions, that more often than not they do not apply).

On the other hand, remember that there *are* occasions when *Repetitio mater studiorum* has some value. Repetition is undoubtedly necessary and commendable for the learning of such

things as are in themselves valuable, or are the essential data, basis, or framework of genuine study. The parts of verbs, irregular plurals, feminines, and comparatives have got to be learnt, because no amount of reasoning will take the place of knowledge in such cases. A boy must *know* that *fly*, *flew*, *flown* are the parts of *to fly*, and that *flow*, *flowed*, *flowed*, are the parts of *to flow*, he cannot find it out by brain-power.

Therefore let the *necessary* lists and paradigms be repeated sufficiently frequently for the ear to get accustomed to the right sounds, and read sufficiently often for the eye to learn the form.

Very little of this drill will be required, however, where there is plenty of speech—as all the parts and form of the ordinary useful words are learnt by usage. Waste no time in learning by heart what is utterly useless when learnt.

Could anything be more ridiculous than methods of teaching which give a boy *knowledge* of the plurals of lord-paramount, maid-in-waiting, commander-in-chief, rhinoceros, animalculus; the feminine of czar, fish, testator, sultan, or hero and so forth, and leaving him not only ignorant of the use and meaning of the words (which may matter little as they are generally words one does not use once a year) but no *ability* to speak English at all, or to read any English but his "pages learnt"?

A very good plan for securing accuracy and facility in the use of the rules of concord is to take a simple story and, in the first place, get it thoroughly understood—if not learnt until the class is almost word-perfect in its repetition. Then change person, gender, number, tense, and mood, one after the other and have the story re-told by individual boys, or re-written as a class exercise and test.

This stage should neither be hurried nor abandoned until the pupils are able to change sex and number with facility, and can deal with changes of mood and tense in the case of ordinary verbs of common action and daily experience. Take, for example, the following story (third person, singular):—

He has a clever dog that he sends to the bazaar with an anna in its mouth. It goes to the stall of a man who sells fruit. It

drops the anna on the ground before him. The man knows the dog and he gives it a bunch of bananas. It then runs back to its master's house. He is very proud of his dog and he would be very sorry to part with it. He calls it "Spot".

The story, being written on the blackboard, can be used in the first place as a reading exercise, and then as an ordinary exercise in "reproduction," the blackboard being taken down, reversed, or covered. When it is found that the story is thoroughly understood by all, and that each boy can tell it fluently, the person might be changed first.

The teacher would then request a boy to tell him about this dog as though it were his own dog, but otherwise to leave the story unaltered. When several boys have tried to do this correctly the board can be replaced and the change of pronouns effected. Better still, if time permit, it can be re-written beneath the first version. The class should then read aloud the new edition of the story which now appears (in the first person, singular) as .—

I have a clever dog that I send to the bazaar with an anna in its mouth. It goes to the stall of a man who sells fruit. It drops the anna on the ground before him. The man knows the dog and he gives it a bunch of bananas. It then runs back to my house. I am very proud of my dog and I *should* be very sorry to part with it. I call it "Spot".

The class may next be told to suppose that the dog belongs to two brothers—or that it is the common property of the class, and to re-tell the story. Again it may be written, or told orally by several boys. The former method takes longer but ensures that all are at work—besides ensuring that all individual misunderstandings and errors are discovered and corrected. The class should read aloud, and simultaneously, the new version (first person, plural) :—

We have a clever dog that we send to the bazaar with an anna in its mouth. It goes to the stall of a man who sells fruit. It drops the anna on the ground before him. The man knows the

dog and he gives it a bunch of bananas. It then runs back to our house. We are very proud of our dog and we should be very sorry to part with it. We call it "Spot".

For the next exercise in change of person the teacher might say, "Let us suppose that you have heard this tale about me and my dog. Now tell me what you have heard about me and my dog. Begin by saying to yourselves 'I have heard that'—" The story after corrections and explanations will then appear (second person, singular or plural) as:—

You have a clever dog that you send to the bazaar with an anna in its mouth. It goes to the stall of a man who sells fruit. It drops the anna on the ground before him. The man knows the dog and he gives it a bunch of bananas. It then runs back to your house. You are very proud of your dog and you *would* be very sorry to part with it. You call it "Spot".

The teacher would here refer to the fact that this version would do equally well in the event of the dog belonging to him and his family, and that "you" is used for both singular and plural. (With a senior class he might, if he desired to do so, have the story re-told with the use of "thou," "hast," "sende-t," "thy," "art," "wouldst," and "callest," provided that the class clearly understood that this form of the second person singular is archaic and obsolete.)

Further exercises in change of number, person, and gender, may be given by allowing the dog to belong to another class or a family and the story to begin with "They". Similarly the dog may be definitely stated as being male or female and the fruit-seller as a woman, e.g.:—

They have a clever dog that they send to the bazaar with an anna in her mouth. She goes to the stall of a woman who sells fruit. She drops the anna on the ground before her. The woman knows the dog and she gives her a bunch of bananas. The dog then runs back to their house. They are very proud of her and they would be very sorry to part with her. They call her "Spot".

Different boys might then be made to write different versions or individuals called on to give them orally, e.g., "Boys in this block of desks write the story as though the dog, which is a male, belongs to a lady, and goes to the stall of a woman who sells fruit".

In view of the probability that the boys are getting a little tired of this originally interesting dog and its fruitarian feats, another story might be chosen for exercises in change of tense and mood. Suppose the story of the dog and the shadow is selected for change from past to present and put on the board as follows:—

A dog stole a piece of meat and ran off with it. On his way he had to cross a stream. As he crossed it he looked down and saw his own reflection in the water. He thought it was another dog with another piece of meat, and made up his mind to get hold of that also. He snapped at the shadow, and in doing so dropped his piece of meat in the water and lost it.

A series of questions framed in the present tense will help in the rearrangement of the story, e.g. —

"What does the dog do?" "He steals a piece of meat and runs off with it." "What has he to cross on his way and what happens as he crosses it?" "He has to cross a stream and he sees his own reflection in the water." "What does he think?" "He thinks it is another dog with another piece of meat in his mouth." "What does he make up his mind to do?" "He makes up his mind to get hold of the other piece also." "What happens?" "He snaps at it and so loses the piece he has got."

The story can then be either re-written by the whole class, or orally re-told individually, each boy contributing a sentence, and the teacher changing the verbs on the blackboard so that the story re-appears as:—

A dog steals a piece of meat and runs off with it. On his way he has to cross a stream. As he crosses it he looks down and sees his own reflection in the water. He thinks it is another dog with another piece of meat, and makes up his mind to get hold of that also. He snaps at the shadow, and in doing so drops his piece of meat in the water and loses it.

This having been read aloud simultaneously several times, the teacher should suggest that the boys know all about it and can *fore-tell* it, so to speak. "You know what the dog will do. What will he do?" "He will steal a piece of meat and will run off with it." "What will he have to cross?" and so on until the story has been elicited in the future form. It will then appear on the blackboard as —

A dog will steal a piece of meat and run off with it. On his way he will have to cross a stream. As he crosses it he will look down and he will see his own reflection in the water. He will think it is another dog with another piece of meat, and will make up his mind to get hold of that also. He will snap at the shadow, and in doing so will drop his piece of meat in the water and will lose it.

Having read this aloud simultaneously and compared it with the original the teacher should give a little exercise in the use of the past perfect (or pluperfect) tense, and for this purpose might first suggest that all this had happened before a certain time or event. It had all come to pass when the dog was young and foolish—and a series of questions further designed to show the use of the pluperfect tense might be framed somewhat as follows :—

"What had this dog once done in the days before he knew any better?" "He had stolen a piece of meat and he had run off with it." "What had he seen before he thought of getting another piece?" "He had seen his own reflection in the water." "What had he snapped at before he lost his piece of meat?" "He had snapped at its shadow." "Then what had the silly dog done?" "He had given the real meat in an attempt to get what was not real at all."

For a change in mood the teacher should suggest some such idea as follows: "Let us suppose that such a thing has never really happened, but that it easily could happen. Tell me the story so as to show me that it might come to pass." The story would, with a little help from the teacher, soon materialize in its new form, and would then appear as :—

A dog might steal a piece of meat and run off with it. On his way he might have to cross a stream. As he crossed it he might look down and (might) see his own reflection in the water. He might think it was another dog with another piece of meat, and (might) make up his mind to get hold of that also. He might snap at the shadow, and in so doing (might) drop his piece of meat in the water and (might) lose it.

On the first attempt "might" would be used with every verb. It would be pointed out that there were then more "mights" than desirable, and the superfluous words be removed.

For another exercise in change of mood the teacher might suggest that a wicked dog tempted the other one and led him astray. "If he wanted to make the foolish young dog do this, what would he say to him?"

Steal a piece of meat and run off with it. Cross the stream. Look down and see what is in the water. Make up your mind to get hold of the other piece also. Snap at it.

Combinations of the two moods could then be practised.

A verse of poetry would offer a further change. If one were selected for tense changes from the recitation already learnt by the class time would be saved. One containing perfect and imperfect tenses requires thought and draws attention to tense uses and changes.

Take, for example, such a verse as:—

Poor Henry felt his blood run cold
At what before him stood,
Yet, like a man, did he resolve
To do the best he could.

in the case of a class learning "The Guide Post" as a piece for recitation. The class having stated that the events narrated occurred in the past, it should be invited to imagine that poor Henry is in his unfortunate plight at the very moment of its answering the teacher's next question as to how Henry feels, e.g. "Henry is going along in the dark. He thinks he sees a horrid deadly white

form holding its naked arms across the path, to catch him by the hair. Tell me in the words of the sixth verse how he feels." The reply being correctly given should be written on the board and recited simultaneously:—

Poor Henry feels his blood run cold
At what before him stands,
Yet, like a man, he does resolve
To do the best he can.

This having been compared with the original the tense may be changed to the future, the class being addressed somewhat as follows: "You know all about what happened. Suppose it is going to happen to-morrow, and foretell it to me." Eventually the verse will be given as:—

Poor Henry will feel his blood run cold
At what before him stand-,
Yet, like a man, he will resolve
To do the best he can.

Probably the mistake will be made at first of saying that Henry will feel the chill at what *will stand* before him, but the class will easily be brought to see that Henry knows nothing about the thing until it actually *stands* there. He won't be frightened because it *will* stand there, for the excellent reason that he does not know that it *will*. Similarly he will resolve at that time to do the best he *can* at that time—not the best he *will* be able to do at some future time.

When this version has been read aloud simultaneously and compared with the original, it may be supposed for another change that Henry *had* done all this before he boldly walked up to the ghost. "What had Henry done before he went forward?"

Poor Henry had felt his blood run cold
At what before him stood,
Yet, like a man, he had resolved
To do the best he could.

He did not feel his blood run cold at what *had* stood before him—but at what was still standing there. Similarly he *had*

resolved, then, to do the best he could at *that* time—not the best he could at some other time.

NOTE.—It is extraordinary how rarely the pluperfect is correctly used, and how frequently it is used when the simple past is meant. Boys very commonly say, "I had been there this morning" when they mean "I went there this morning". It is a good plan to forbid the use of "I had been" somewhere, or "I had done" something or other, unless some idea of comparison of times is used after the pluperfect sentence, e.g. "I had been there and gone away again before he came," "I had done my work when you spoke to me," "He had shot a tiger in the same jungle a year before," "He had already made a large fortune when he inherited another," "I had often seen him there before," "It appeared to the inspector that the work had been very well done in the past," and so on.

The earliest form of literary composition was picture-writing, and it had this one advantage—a communication made in picture-writing rose superior to the limitations of language and was equally plain to all people, whatever their native tongue. The pictures told the same story to all who could "read" a picture, and would have an equally intelligible message for Negroes, Esquimaux, and Maoris.

No children should pass through their "composition-learning" stage without plenty practice in translating picture-stories into words, and later in picture-reading and picture-describing. The work should be oral as well as written, and oral until some degree of fluency has been attained.

The earlier exercises in this form of composition should deal with a set of simple plain pictures showing clearly the various stages of some event, and plainly telling their own tale.

Take, for example, the accompanying set of four pictures (which might be taken as the story of "Pride goeth before a fall") without words.



The story should first be elicited *in the vernacular*. Nothing need be told by the teacher, as the class will supply all the necessary material if properly questioned as follows :—

Teacher. "Look at the first picture and tell me something about it."

A Boy. "There are two boys playing cricket."

Teacher. "Are they *playing* cricket?"

A Boy. "No, they are going to play."

Teacher. "Tell me what each is doing."

A Boy. "One is standing at the wicket and the other is going in to bat. He looks very cheerful."

Teacher. "Now look at the second picture, and tell me something about that one."

A Boy. "The wicket-keeper is stooping down ready to stop the ball, and the batsman is asking for 'middle'."

Teacher. "Does he look frightened, nervous, and humble, or quite confident or full of pride?"

A Boy. "He looks proud, pleased with himself and rather boastful. He has his hand on his hip."

Teacher. "Are there any other boys present who are not in the picture?"

A Boy. "Yes, there must be at least a bowler. Very likely there are eleven, the other batsman and ten more of the other side as well as the wicket-keeper whom we can see. It looks as though it were a match."

Teacher. "Now look at the third picture and tell me what has happened. Look at his stumps and bat."

A Boy. "The proud, self-confident boy has been bowled with the first ball. It has taken his middle stump. He has made a great hit at it and missed it. His bat is above his head. He is a slogger."

Teacher. "What do we see in the fourth picture?"

A Boy. "He is going back to the tent or pavilion. He looks very crestfallen and sad."

Teacher. "Look at his bat in the first picture and in this one. What do you notice?"

A Boy. "As he goes in he carries his bat under his arm and goes gaily. Coming out he drags it along the ground."

Teacher. "Look at his head too. How does he feel?"

A Boy. "He holds his head up as he goes in. He seems to

say, 'Watch me all you people'. Coming out he hangs his head and feels ashamed. He looks as though he wishes he could hide somewhere. He feels that he would not look so foolish now if he had not given himself such airs when he went in."

Teacher. "Yes. That sort of thing often happens to people who are proud, boastful, and fond of 'showing off'. There is a proverb in English which says that pride goes before a fall."

The story should now be elicited in English, picture by picture. All correct sentences should be accepted and as many variations as possible evoked. The English (oral) version of the story would then be offered by the boys somewhat as follows in response to the teacher's (English) questions:—

1. (a) There are two boys, a wicket-keeper and a batsman.
Two boys are to be seen ; one of whom is going in to bat.
A boy is going in to the wicket.
There is a cricket-ground and the batsman is going in.
- (b) The batsman looks very proud.
The boy who is going to bat seems quite happy.
The batsman seems to think he will do well.
The boy with the bat feels proud of himself.
2. (a) He is getting "middle ' from the umpire.
He wants to know if he has got "middle".
He is asking the umpire whether his bat is in the right place.
He wants "middle".
- (b) He still looks very proud.
He stands with his hand on his hip.
He thinks what a fine fellow he is.
He does not think he will be bowled easily.
- (c) The wicket-keeper is ready.
The boy behind the wicket is stooping down.
The wicket-keeper is in position.
The other boy is waiting for him.
3. (a) He is out.
He has been bowled.
He is bowled out.
His wicket is taken.

- (b) His middle stump is hit.
His stumps are scattered.
The ball took his middle stump.
His bails are off and his stumps are down.
- (c) He hit very hard.
He has missed a straight ball.
His bat is right up in the air.
He hit with all his might.
- 4. (a) He is going out.
He is going back to the tent.
He returns to his place.
He is leaving the wicket.
- (b) He hangs his head and feels ashamed.
He does not look so proud of himself now.
He wishes he had not tried to look so clever.
He looks very sad now and feels rather silly.
- (c) There is a great change in his manner
He does not come out as he went in.
He hardly looks like the same boy now.
His pride seems to have gone now.

If any new words have been introduced they must be explained "concretely". Perhaps some boy has contributed the word *scatter* or *stooping*, which are new to the class. To prevent any mis-conception the teacher should call a boy outside and tell him to scatter a group of objects placed on the table, to stoop, or to perform the action of any other new verb, when possible.

Should it be thought advisable to introduce new idioms, phrases, or figures of speech a similar course should be pursued. The expression "to give oneself airs" might have cropped up, or such words as *haughty*, *swagger*, *slink*, *slog*, etc. The services of the best actor in the class should then be requisitioned and he should be made to "give himself airs" as he walks across the floor, to *swagger* and to *slink*. He can also convey the idea of "slogging" by shutting his eyes and making a wild blow with a bat. (The boys will know and use most of the English cricketing terms, and it is quite likely that the slang word "to slog" will be introduced

by a boy. In such a case it is better to explain it and to state (in vernacular of course) that though slang, it is sanctioned by usage as a technical cricketing term.)

The act of framing the English sentences was in itself composition, even if the story be not told as a consecutive tale.

If it is to be written, the next step should be to get the story complete in the vernacular. Interest will be stimulated if the teacher suggest that the pictures show the account of a part of a match between two schools, and if he works up some details with regard to the boy. He might be represented as the captain of the much stronger side, and be possessed of a haughty contempt for the weaker. He might be filled with the belief that he alone could put up a score to beat that of the entire opposing eleven. As he leaves the pavilion he might say, "I am going in first as I want to carry my bat and make a century or so". And after a while he is clean bowled first ball! Pride goes before a fall. He is out for nought, and his side are all so depressed and shocked that they are easily beaten, and so forth.

This handling of the story and clothing of the dry bones of fact with the flesh of fancy and imagination will rouse interest, stimulate thought, and lead to real creative composition. Some of the boys will invent details for themselves and put remarks in the mouths of the protagonists. This is composition, and something even more valuable than the reading of the picture and the accurate description of its subject.

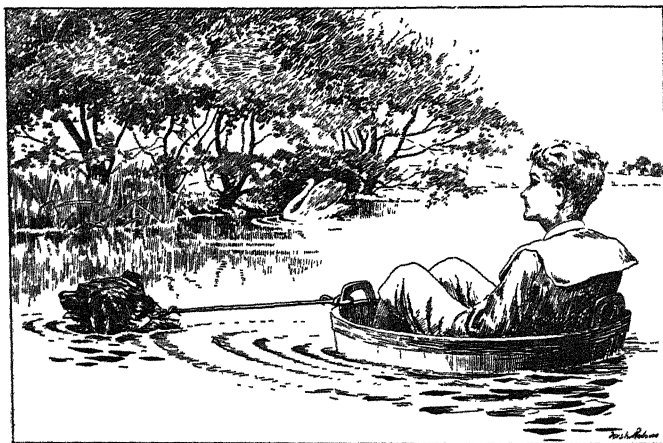
Some such story as the following might grow (in the vernacular and orally) out of the previous questioning, answering, discussion, and suggestion.

The very strong team of the Ripon High School had to play the weak team of the Dhupnagar High School in the final cup-match. The captain of the Ripon High School was very proud of his fine batting, and quite despised the poor Dhupnagar players. He said, "I shall go in first so as to carry my bat and make a century or so". He walked out to the wicket looking very proud of himself, and smiling in scorn of the other team. At the first ball he made a great drive with all his strength—missed it, and

was clean bowled. His middle stump was knocked out of the ground. He went back to the pavilion looking very crestfallen and foolish. His team was so upset by this event that all were too nervous to play well, and Dhupnagar won easily. Had the Ripon High School captain been less proud and more careful his team would have won. Pride goes before a fall.

The story should then be told orally in English, each boy contributing a sentence to follow the one last accepted. It should then be written in English.

The next stage of picture-reading for composition is the use of a single picture in which some definite event, action, process, or incident is depicted—as distinguished from the picture which shows mere scenery, a view, or "still life". Take, for example, the accompanying picture which explains itself and appeals to the human boy. As before, there should be question and answer in the vernacular; question and answer in English (no translation of course) leading to a plain description of the scene depicted; a story concocted, with the teacher's aid and suggestion, in the vernacular; and, finally, a story in English. The teacher would guide observation and stimulate conjecture somewhat as follows, in vernacular :—



Teacher. "What is the boy doing?"

A Boy. "He is sitting in a kind of basket, which is floating on the water."

Teacher. "It is not a basket. How might he have known that?"

A Boy. "A basket would let the water in and it would sink."

Teacher. "Yes. What is it then?"

A Boy. "A kind of pail, tub, or large deep *chattie*."

Teacher. "Yes. What is the dog doing?"

A Boy. "He is swimming along and drawing the tub after him."

Teacher. "How is the dog fastened to the tub?"

A Boy. "A string is tied to his collar. The other end is fastened to a handle of the tub."

Teacher. "How can the boy guide the dog?"

A Boy. "He cannot guide him at all."

Teacher. "Is the boy enjoying his cruise in the boat?"

A Boy. "I should think so. He looks like it. It must be very fine fun."

Teacher. "Who enjoys it the more, the boy or the dog?"

A Boy. "I should think the boy does. But perhaps the dog is of the kind that is fond of the water."

Teacher. "It is. It is a Newfoundland dog. I will show you Newfoundland on the map. The dogs of this island are famous swimmers and they love the water. Such dogs have saved the lives of drowning people very often. What would happen if the tub sank and the boy was drowning?"

A Boy. "The dog would save him."

Teacher. "How?"

A Boy. "It would take hold of his clothes, keep his head above water and swim to the shore."

Teacher. "Yes. Is it a large dog or a small one?"

A Boy. "I do not know."

Teacher. "Cannot you tell from the size of its head? Could a small dog pull a big tub with a boy in it?"

A Boy. "It is a big dog."

Teacher. "What is this bird?"

A Boy. "It is a swan."

And so on. Having discussed the picture in the vernacular, the next step is to get a simple description of the picture in English. "Tell me what you see in the picture" being the order, without any request for conjecture or speculation at this stage. The class would then furnish an account, each boy contributing a sentence. Every sentence should be accepted and written on the board when correct, each boy's mistakes being rectified by the class. The description would then be something like this:—

A large dog is pulling a tub in which a boy is sitting. The dog is fastened to the tub by means of a string. One end of the string is tied to its collar and the other end to a handle of the tub. The dog is swimming along, but the boy cannot guide it. The dog is a "Newfoundland," a kind very fond of the water. They are famous for their powers of swimming, and many people have been saved from drowning by Newfoundland dogs. If the boy were to upset the tub and fall into the water the dog would save him. It would do this by seizing the boy's coat in its mouth and holding his head above the water. It would then swim with him to the shore. There is also a swan on this piece of water.

Later the teacher might invite suggestion, conjecture, and speculation and so build up a story about the picture. Perhaps the boy's father is a sailor and the boy is very fond of the water. Possibly the boy goes bathing and boating so much that his father got a Newfoundland dog to look after him. One day the boy thought of the plan of getting his dog to pull him along in a tub, and take him over to the other side of the water. He plays at being an explorer like Columbus, Drake, or Captain Cook. Sometimes he plays at being a pirate; at others he pretends he is the captain of a liner or of a battleship. Once he put a long string in the dog's mouth and used the ends of it as reins to guide it. One day he stood up in the tub and it turned over. He would have been drowned but the dog brought him safely to the bank.

Finally a short English story should be similarly invented and written, sentence by sentence, on the board as volunteered by the class. When this has been done the story should be written independently by the boys. Boys should be invited to add any-

thing they like, to change any details, to make any comments and put any remarks into the mouths of the boy and his parents, or to say what the dog or the boy *thought*. Anything original is of the greatest value, and should be specially commended and encouraged. The views of the swan on such a strange spectacle might be asked for. "Use your eyes and then your tongues" first. "Use your brains and then your tongues" next. "Use your vernacular and then try your English" after.

The teacher who *teaches* (and practises) Composition without adopting the device of Dramatization could certainly teach Composition better than he does. It is an invaluable method of encouraging (and securing) self-expression. In the first place it supplies the great essential, the prime requisite, the real guarantee, and the *sine qua non* of successful work—*Interest*.

Directly preparations are made for a story to be dramatized by a few boys in front of the class, the whole scholastic atmosphere changes. There is no need to demand attention or to stimulate effort. The boys actually engaged as players are only a little more concerned than the onlookers. The knowledge that their turn will come soon spurs the latter to endeavour to eclipse predecessors in the part to be played.

There are two stages of dramatization.—

1. The faithful repetition of the words of the original.
2. Improvisation and the actual composition of sentences conveying the meaning of the original.

The second stage should not be attempted too early, or ever attempted until the first has been very successfully covered, with regard to any given story. The story can vary from a very short and simple one requiring only two players—a simple dialogue in fact—to a fairly long one requiring a dozen players, and leading up to an amusing event, crisis, or tableau. These stories should, so far as possible, convey some moral, and leave vice punished and virtue vindicated and triumphant.

In the first stage the teacher must insist on absolutely correct pronunciation and on a natural delivery. To ensure a complete understanding of the proceedings there is not the slightest objec-

tion to the story being told once, and enacted once, in the vernacular—provided that the composition does not become a mere translation exercise. What is wanted is a complete understanding of the English; an exact enunciation, articulation, and pronunciation of each word; and a natural delivery, *as though the read or recited words were impromptu speech.*

The reproduction of the story on paper by the class is the actual "composition" part of the exercise at this stage. Having heard the story read in the vernacular, seen it "played" once in the vernacular, and then once or twice or thrice in English, the class knows the story and must tell it in its own words—the use of the words of the original being discouraged.

Take, for example, the story of the sailor and his relations, requiring only two actors.

The teacher should first read (or, better still, tell) the story in the vernacular of the class, as follows:—

A sailor was once telling a friend that his father and grandfather, his two brothers and two of his uncles, had all died at sea.

"Then if I were you I would not go to sea again," said his friend. "Why not?" inquired the sailor. "Where have most of your relations died?" To this the friend replied, "They have all died in their beds, of course". "Have they?" said the sailor, on hearing this, "then if I were you I would not go to bed again. It must be a very dangerous place, if *all* your relations have died there."

He should then call out two boys and tell them that one of them is a sailor and the other a landsman, his friend—all in the vernacular if necessary, and proceed as follows:—

"Now, Rama Sailor, tell your friend that your father, your grandfather, two of your brothers, and two of your uncles died at sea."

The boy does this in the vernacular.

"Now Krishna Landsman, tell him that if you were he you would not go to sea again."

He does this in the vernacular.

"Rama, ask Krishna where most of his relatives have died."

He does so. "Krishna, tell him that, of course, they have died in their beds (which means at home in their houses, through old age or sickness)." He does so.

"Very well then, home must be just as dangerous a place as the sea, the sailor thinks, if all one's relatives die there in course of time. Tell him this Rama."

Scope is here given for a little creative work in composing a few sentences in the vernacular. The class now thoroughly understands the point of the story, sees the joke or fallacy, and appreciates the sailor's humour or simplicity. It is now in a position to clearly understand the English version of the story and to benefit from the application and manipulation of English words.

Calling out two other boys the teacher proceeds somewhat as follows: "Abdul, you are the sailor, and Sorab is your friend the land-man. Say after me slowly and clearly. 'My father | my grandfather | my two brothers | and two of my uncles | were all drowned | at sea'.

Say it again after me. Now say the whole sentence. Once again.

Now Sorab say after me, 'Then if I were you | I would not go | to sea again'. Say it again after me. Now say the whole sentence. Once again.

Now Abdul, ask him where most of his relatives have died. Say after me, 'Where have most | of your | relatives | died?' Say it again after me. Now say the whole sentence. Once again.

Sorab, tell him that your relatives have all died on land in their houses, at home on their charpais. Say after me, 'They have all | died in their beds'. Say it again after me. Now say the whole sentence. Once again.

Abdul, tell him that bed seems a more dangerous place than the sea, since he has lost all his relations there. Say after me, 'Have they? | Then if I were you | I should not | go there again.'

Say it again after me. Now say, 'It must be | a very dangerous place | if they have | all died there'. Say it again after me. Now say the whole sentence."

The class meantime attends carefully both because it is interested in the dramatization of the story, because it knows the story has to be reproduced in English, and because any boy may be called in to take one of the parts himself.

Abdul and Sorab may then change places and hold the brief dialogue again at the dictation of the teacher. They should then give place to two other boys. If there be time and necessity one half of the class can then repeat the sailor's remarks while the other half reply with those of the landsman—still to the dictation of the teacher. The story should then be written, unless the class be sufficiently advanced to proceed to the second *stagé*. If so, boys can be called out in pairs to act the story and each be asked to give two variations, of his own, upon the original.

When this course is followed and an erroneous sentence is given it should be corrected by the class. If the actor cannot put his wrong sentence right himself, any boy in the class who can do so might be allowed to come out and replace him. For example, A and B having been called the teacher says to A, "Tell your friends what relatives you have lost at sea".

A then says, "My father, my grandfather, my two brothers, and two of my uncles were all wrecked at sea at different times and drowned".

The teacher then demands another version of the same statement, and then gets from A or the class, with or without help, or else himself furnishes some such sentence as, "Many of my relations have been drowned at sea, and among them were my father, my grandfather, my two brothers, and two of my uncles".

B is then told to remark that if he were A he would not run such risks himself.

B says, "Then if I were you I would never be drowned, for I would not go to sea". A second version would be asked for and provided, with or without help, e.g. "If I were in your place, then, I would not venture to sea at all".

A must now feign surprise and inquire the reason, and where B's relatives met their deaths. Two such sentences as, "Oh, why not? Where have your people all died then?" or "Why shouldn't I? Where have your relations usually died?" must be contributed.

B has then to state, "They all died at home in their beds, to be sure," or "They died on shore, of course, in their beds".

A's reply must then imitate B's remark about not going to sea, and should be couched in such forms as, "Then if I were you I would avoid such deaths, for I would never go to bed," or "If I were in your place I would not run such a risk as going to bed". He can then add such remarks as, "It must be a bad place to go to if so many have died there," or "It seems a far more dangerous place than the sea even, if they have all died there".

A good plan is to have two stories enacted before either are written, and then to let some boys write out one, and some the other. One entire lesson could be given to dramatizing and the next to writing the stories dramatized. Occasionally each boy may write his story twice, endeavouring to make the words of the second vary as much as possible from those of the first.

When the class is more advanced and longer and more involved stories requiring several players are used, it is a good plan to have the story played two or three times, allowing such boys to volunteer for the different parts in the second and third attempts, as can assure the teacher that they will use quite different words from those used by the first and second players of those parts respectively.

Take, for example, a story requiring a judge, a policeman, a pleader, a criminal, a plaintiff, and one or two witnesses.

The story should first be told as follows, *in the vernacular*, unless the teacher is absolutely certain it will be understood by all if told in English:—

There was once a thief who was caught by a policeman in the act of stealing a box of money from the house of a villager. This thief had made a hole in the wall of the house close to the spot where he knew that the box of money was. He had then put his hand through the hole and lifted the box out. Witnesses proved that he had often stolen things, that he had borrowed the tool that day to make the hole in the wall, and that the evidence of the policeman was true. The thief, on being brought before the judge, could only say, "I am a poor man, and your honour is my father and my mother". But the pleader who defended him said he was

not only a poor man in that way. He was a poor fellow and much to be pitied because he had a wicked and disobedient hand. He could not control it and it was always getting him into trouble. He deserved the sympathy and pity of the judge rather than punishment. The wicked hand had taken a tool, made a hole, lifted out a box of money, and then—why then, the policeman had seized the poor man. The man himself had never gone into the house, he would not dream of doing such a thing. Only the hand had gone in. "Yes," said the thief, "the hand would go into the house. I didn't go, and I tried to prevent my hand from going." "Ah!" replied the judge, "then let your hand go to jail for seven years, my poor man. You need not go, of course, unless you want to. You can part with the hand."

If such a story as this is read twice to a fifth standard class and the class be then asked to write it out the result will be depressing, the exercise in composition worthless, and the teaching *nil*.

If it be read in the vernacular once and then dramatized in English two or three times, it will be fully and clearly understood, the act of dramatizing will be a training and teaching in composition, English will be "directly" learned, and the written result will be encouraging.

Choose the *dramatis personæ* and, the first time, give each boy his sentence. Let him change it at once if he can. If not, give him two and let him choose one of them, or else let a boy in the class volunteer to give one of his own. It is a good plan for the teacher to take a "part" in the play himself. The play should run somewhat thus, the judge being in a chair on the teacher's dais, the prisoner (with his hands tied perhaps) standing on a form, and the pleader, witnesses, etc., grouped about. (Any "properties" in the way of stage, wigs, swords, gowns, crowns, and so forth, are invaluable for these purposes.)

Policeman.

1. Your honour, the prisoner has stolen a box of money from this villager, *or*

2. Sir, this man has robbed the plaintiff of a sum of money, *or*

3. Your worship, the defendant broke into the house of this man and took away his cash-box containing some money, *or*

4. The accused has robbed the plaintiff of one hundred rupees, my lord.

Judge.

1. How did he do it? *or*
2. In what way was it done? *or*
3. Did he go into the house and steal it? *or*
4. How was this theft committed?

Policeman.

1. He made a hole in the wall and lifted the cash-box through it, *or*
2. Having knocked a hole through the wall he put in his hand and stole the money, *or*
3. He took the cash-box through a hole which he had made in the wall, *or*
4. He broke through the wall of the house, and pulled the box out.

Judge.

1. Have you any witnesses? *or*
2. Who saw him do this? *or*
3. Did anyone see him make the hole? *or*
4. Are there any others who witnessed this?

1st Witness.

1. I was with the policeman and we watched him. We seized him as he lifted out the box, *or*
2. I saw him make the hole and take the money. I helped the policeman to catch him, *or*
3. I witnessed the theft. The policeman and I waited until he had got the cash-box and then arrested him, *or*
4. What the policeman says is true. I helped him to hold the man when he had got the box.

2nd Witness.

1. I know him to be a bad man. He came out of jail a year ago, *or*
2. He is known to be a thief. He has been in prison already, *or*
3. This is not his first offence. He has served a sentence in jail before, *or*

4. The man is a regular thief. He has not long been out of jail.
3rd Witness.

1. He borrowed an iron bar from me in the morning. It is the one the policeman took from him, *or*

2. That is my crow-bar. He asked me to lend it to him just before he was arrested, *or*

3. He came and asked me to lend him my pick. He used it to make the hole in the wall, *or*

4. He made the hole with a tool he borrowed from me.

Prisoner.

1. I am a poor man. I know nothing about this, *or*

2. Your honour is my father and my mother. What do I know about this? *or*

3. How could a poor man like me do such a thing? *or*

4. Protector of the poor, do not believe this. Do I look like a bad man?

Pleader.

1. Your honour, he is a poor man and much to be pitied. He has a disobedient hand. He cannot control it. *It* made the hole and took the money. The prisoner could not help it. *He* never entered the house, *or*

2. Your worship, this man is not to blame. He is troubled with a wicked hand which disobeys him. He cannot manage it at all. Against his consent *it* made the hole and stole the money. *He* did not go into the house himself, *or*

3. Sir, pity this poor fellow! His hand does things against his will. It refuses to obey its owner. *It* broke into the house and stole the box, but *he* did not, *or*

4. My lord, my client is innocent. His *hand* is guilty and not he. He could not prevent it from entering the house although he tried. You will note that he himself never went inside at all.

Prisoner.

1. Yes, indeed. I beg the presence to believe that I tried to keep this wicked hand in order, *or*

2. This is true. I assure the protector of the poor that I did my best to keep my hand from crime, but it was too strong for me, *or*

3. Your honour, I could not tell a lie. My hand refused to obey me. I could not hold it back from its wicked purpose, *or*

4. Did I go into the house? No! I tried to stop my hand from making the hole. Could I stop it? No! Am I to blame? Certainly not!

Judge.

1. Poor fellow! you have my sympathy. The hand shall go to jail for seven years, and will cease to trouble you. You need not go with it, you know. You may part with it if you prefer to, *or*

2. How very sad! Let it go to prison for seven years. You can let it go alone, or you may go with it—just as you like, *or*

3. Very unfortunate! Well, let it be imprisoned for the next seven years and it won't get you into trouble during that time, at any rate. Will you let it go alone or would you rather go with it?
or

4. How I pity you, poor fellow! But I think I can help you. The hand shall go to jail for seven years. You need not go with it unless you wish to do so.

Here again the dramatizing of the story will be a training in "Direct" English while the words have to be put into the mouths of the boys, and a training in real composition where they supply their own sentences to convey the meaning suggested by the teacher. When the class comes to write the story the boys will clearly and thoroughly understand it, and, having heard several different versions of the same tale, will *compose* and not write from memory (so far as the English is concerned).

Fables are useful composition stories and can be very quickly dramatized, and the whole point generally lies in a question, of a shrewd answer or perhaps in one weighty remark. Moreover, in writing out the story for "composition," the introductory part of the tale has to be furnished by the writer when the teacher has merely said that Rama is a lion and Krishna a fox and then proceeds to put the dialogue into their mouths. Take, for example, the fable of the Hare and the Tortoise. Here there is a little action, a few remarks, and the point is quite clearly understood.

The English words of the conversation have been supplied, but the class has to find its own words *to describe the event*.

The teacher says, in the vernacular, "Who is the best runner in the class?" and calls out the boy named by the others and says, "Let us call him The Hare because he can run so well," and shows a picture of a hare—giving its English name. He continues, "Let us have that slow, old fellow Ram now—he is a perfect tortoise. We will call him The Tortoise. (Shows picture of tortoise.) Now Mr. Hare offer to race this slow old Mr. Tortoise to the door which we will suppose is a mile away. You feel quite sure you could beat such a slow, plodding old fellow as he is. Say it in English: 'Let us have a race. We will run as far as that door, which is a mile off.' Now Mr. Tortoise you reply in English, 'Very well. The race is not always won by the swift.' Mr. Hare will think to himself, 'There is no need for me to hurry. I have plenty of time for a nap.' When he gets to the table he will get under it and go to sleep in the shade. Meanwhile the tortoise will go steadily along (on his hands and knees) and get to the door first. The hare will then wake up and find he has lost after all. He will think to himself, 'Slow and steady wins the race'."

The action is carried out and the (English) sentences are said correctly, first the conversation between the two, then the "hare's" remark at the table, and the "tortoise's" observations at the door, and finally the "hare's" sorrowful enunciation of the moral. The boys have seen the point and heard the English. They have now to provide the English descriptive of the "business" or action for themselves and produce a complete account such as:—

One day a hare met a tortoise and thought what a very slow fellow he was. Said he, "I will have a race with you. Let us run a mile." The tortoise replied, "Very well. It is not always the swift who win the race." The hare ran off, but, after a while, thought, "There is no hurry. I have plenty of time for a nap." So he lay down under a tree and went to sleep in the shade. But he slept too long. The tortoise passed him and reached the winning-post first. Seeing himself beaten the hare sadly remarked; "Slow and steady wins the race".

If it be found that this providing of the "setting" is more than can be successfully undertaken at this stage, a few purely "dialogue" fables can precede. Such fables generally require only an introductory sentence such as, "A fox once met a wolf, who asked him," etc.

For example, the teacher can call out two boys and say, "This one is a watch-dog, and that one is a wolf". The boys will then repeat the words of the dialogue after the teacher verbatim. The next speaking from memory (with promptings), and the third pair giving their own variation of the sentence offered by the teacher—the result being somewhat as follows:—

Wolf. "Hullo, watch-dog. What a fine stout fellow you are. How strong you look! Why is it that you are so fat and sleek while I am so lean and skinny?"

Watch-dog. "I am fed twice every day. I get good meat, bones, and biscuits, and have as much as I want."

Wolf. "How I wish I could be fed like that! Sometimes I go for nearly a week without food."

Watch-dog. "Come and live with me. We can both guard the house and we shall both be well fed."

Wolf. "Many thanks. Let us go at once. By the way, what is that curious mark round your neck?"

Watch-dog. "Oh, nothing. It is the mark of the collar to which my chain is fastened, I suppose."

Wolf. "*Chain!* Are you *chained?*"

Watch-dog. "Yes, of course; I am chained up all day, and let loose at night to guard the house."

Wolf. "Good-bye. I prefer to have little food and freedom. You are quite welcome to the meat, bones, and biscuits if they are bought at the price of wearing a chain."

When the class has heard the dialogue several times, it is in a position to tell the story, prefixing "One night a watch-dog met a wolf who was his friend" (at the dictation, or suggestion, of the teacher), which is all the "setting" required for the narrative embodied in the dialogue. The composition may be written twice, once in direct speech and once in "oratio obliqua".

A later stage of composition is the actual composition of both matter and language, the creation of both the thought and its vehicle. This exercise should follow that of story-writing when a dramatized story can be clearly told in simple English.

At the beginning of this stage, collaboration is a very useful device. This may be between each pair of boys, between the two halves of the class, or between the teacher and the class. (A dialogue under these circumstances generally proves stimulating.)

For example, the teacher says, "We are going to discuss the monsoon and the cold weather. I want the boys of the right half of the class to say all they can in favour of the monsoon season, and the boys of the left half of the class to say all they can in favour of the cold weather. Now each pair of you put your heads together and see which side can tell me most. Help each other to arrange sentences before you raise hands. A series of arguments are then produced (in English) by the boys, and after faults of diction have been corrected are written in parallel columns on the board by the teacher. The class thus provides both ideas and words. At a future date a piece of composition on one of the subjects (or both) can be set.

Another good plan is to say, "I want this half of the class to be Government servants and that half to be pleaders (or this half to be Sepoys and that half to be sailors, etc.). Tell me which has the better time. You may help each other if you cannot put your thoughts into good English."

Another device is to have an actual dialogue between the respective champions of the two halves of the class. A subject is given by the teacher, such as, "The best game for Indian boys," "The best way of spending Sunday," "The best profession for a boy to follow," etc. Suggestions are offered by his supporters to each of the champions, and the dialogue proceeds—with the teacher's help and corrections.

This collaboration involves talking and some noise on the part of the boys. The more talking the better—so long as it is English; and the noise is a good, useful, wholesome one—so long as it is the noise of voices of busy and interested learners. *All* activity is not disorder in a classroom,

A plan sometimes adopted is that of letting the best composition-writer in the class go to the blackboard (reversed) and write a piece of composition on it while oral work is being done by the remainder with the teacher. When he has finished the class reads and discusses it and suggests corrections and improvements.

Whatever plan be followed, however, and whatever devices be adopted, let the pupil learn by *doing*. It is useless to talk to him—let him talk to you. Make him talk, and talk correctly, and then he will be able to write, and write correctly.

At first put the idea into his head (by means of the vernacular) and then put the English words into his mouth and make him repeat them with good pronunciation, enunciation, articulation, emphasis, and expression. Later, get his own ideas expressed in his own English, and correct it if necessary. Aim at bringing him to the point where he *composes*, sets his thoughts flowing and conducts them through an English channel, thinks in English and expresses himself in English without any attempt at translating his own idiom into a meaningless jumble of foreign words. A boy taught to speak English on the plan of saying the sentence mentally in his vernacular and then translating it into English, very naturally gives his literal translation and says, "How does it go?" to the astonished individual to whom he intends to say, "How do you do?" or "How many is your age?" when desiring to inquire "How old are you?"

It is only logical to expect the reply, "Because I am eating somethings bad, I am having pains in stomach, and going on bed, and not coming to school" to the question, "Why have you been absent?" in the case of a boy who has been taught to translate his statements.

A good way of stimulating imagination and leading to the formation of original ideas is to suggest the invention of the life story of some coin, weapon, animal, article of clothing, ornament, utensil, tool, or relic.

The teacher produces a rupee, for example, and says, "Let us make this rupee tell its story," and proceeds to collaborate with the class, offering, inviting, and prompting suggestions. Where was it made? Perhaps at the Bombay mint. When? Look at the

date. Then how old is it? Has it been in a miser's box all the time? No. Why? It is worn, dented, and scratched. Perhaps it was in a miser's box for a time, buried in the earth. How wretched it would be. What sort of a man was he? Was he happy? Could the rupee bring him any benefit while it lay in the earth? No. Did it ever go out of India? Perhaps it went to England in an Englishman's pocket. Could he use it there? No. He might show it as a curiosity. Have most English people seen a rupee? No, there must be many millions of them who have not. How would the rupee feel there? Very wretched and lonely. No caste-fellows. No coin to talk in its vernacular to it. Only foreign shillings, pence, florins, sovereigns, half-crowns, and other strange coins. Could its owner get rid of it in exchange in any way? Yes, he might take it to one of Thomas Cook's offices and change it for one shilling and fourpence. Would he be likely to do so? No. Most likely it came back again with him. Is it made of pure silver? Yes. It is worth sixteen annas if melted into a lump—and so forth.

However skilfully the teacher may have taught composition, however successfully he may have used the "Direct" Method, however much oral work may have preceded the reproduction of the stories in writing and the original composition, there will be a great deal of error to correct. Much of this error can be classified under a few distinct headings as breaches of definite and fundamental rules. If these rules are tabulated, insisted upon, constantly referred to, and kept both in the physical and mental view of the class in the later stages of written composition, the output will improve. The industrious and skilful teacher can print the rules on a stout sheet of paper and pin this chart in a conspicuous place during the composition-writing exercise. "Few and short" is the motto, and constant reference to them when infringed is the practice. Sometimes a DO chart and a DON'T chart are put side by side. Such basic rules as the following are useful in the stages before essay-writing is attempted :—

DO

1. DO say the sentence to yourself in English before you write a word of it.
2. DO use only such words as you clearly understand.
3. DO use short sentences and simple words.
4. DO be very careful about punctuation.
5. DO see that your sentence means only what you want it to mean.

HAVE SOMETHING TO SAY : SAY IT :
STOP.

DON'T

1. DON'T begin without notes, an outline, or headings, if none is given you.
2. DON'T repeat what you have already said.
3. DON'T return to what you have already dealt with and finished.
4. DON'T use any slang words.
5. DON'T try and translate.

DON'T BE AFRAID TO SPEND TIME
IN THOUGHT AND ARRANGEMENT
BEFORE YOU START.

A useful and more difficult form of the "reproduction" exercise is the re-telling of the story contained in a poem. It involves a double exercise and training. One or two lessons should be devoted to the work and then some exercises should be attempted by the class. Narrative poems should, of course, be selected for this exercise. It is impossible to write a story if there be no story to write, and the result must either be a paraphrase or a piece of composition *about* the poem. What is wanted is a plain reproduction of a *story* told in verse.

A good plan for familiarizing the class with the kind of reproduction is the consideration with them of a few odd verses of about four lines each, such as:—

We buried him darkly at dead of night,
The sods with our bayonets turning,
By the struggling moonbeams' misty light
And the lantern dimly burning.

The class should be trained to seize upon the central idea, the main point, and take that as the starting place. In this case the question, "What did they *do*? Tell me in three words," would soon produce the answer, "They buried him". One or two further questions such as, "Where did they bury him?" "How did they bury him?" etc., soon produce all the facts of the case in plain prose. The teacher can then have the facts explained by questioning and re-told consecutively, "We buried him in darkness at midnight. We broke the earth with our bayonets. We had no light but what came from our lantern and such moonlight as shone through the mist."

Whole poems should next be attempted, those written in the simplest English being chosen first. "Casabianca," "The Wreck of the Birkenhead," "Jaffar the Barmecede," "The Charge of the Light Brigade," "The Loss of the Royal George," and "Abou ben Adhem," are types of poems suitable for reproduction composition.

One or two should be dealt with by class and teacher together, and the following method of procedure insisted on. First, the whole poem is to be read carefully; secondly, a *précis* consisting of the central idea or main point of each verse is to be drawn up;

thirdly, the whole poem is to be read again to refresh the memory as to details; fourthly, a piece of composition is to be written, the *précis* being used as the guide. If this plan is not followed the result will be a mere prose parody of the poem.

Take for example the following narrative poem:—

A HARD BARGAIN.

Abdul Kareem, the Fadélî Sheikh,

Brought to the Pasha a clean-bred mare,

All radiant bay with a snow-white flake:

Never a drop but of pure blood there;

"See her fearless step and her broad eyes gleam,

She's a steed for the Kaliph," said Abdul Kareem.

Long was the chaffering, loud the discourse,

To settle her price was a day's hard work;

But the man of the desert could stay like his horse,

And he wearied the soul of the Stamboul Turk;

Who sent for his treasurer, counted the gold—

"Two thousand, I have her, the mare is sold;

"But the sum is extortionate, double your due;

I am cheated and robbed by a Bedouin thief,

Should a Mussulman trade like a miserly Jew?

Should gold be the god of an Arab chief?

You can take off your booty, my cash with my curse;"

The Arab said nought, as he tied up the purse,

But—"One last farewell to the beast I've bred,

To the pride of my house, ere I leave her there";

So he kissed the star on her stately head—

Then he leapt on the back of the bright bay mare,

He shot through the gateway, and rode down the street;

The Pasha sprang up at the clatter of feet;

Twoscore troopers in harness stood;

"Mount," cried the Pasha, "and ride with a will,

Bring me the mare back, take his blood;

The money is yours if the man you kill,"—

Down the steep stony causeway they closed on him fast,

But he gained the town gate and the desert at last.

Mile after mile he canters in front ;
 They may gallop in vain, though he's always near ;
 Is he riding a race, is he leading a hunt ?
 Ten lances' length between dogs and deer—
 Till he touched the mare's quarter, and lowering his hand
 Sailed far out of sight o'er the level sand.

Sadly the Pasha rose next day ;
 Who is it calls from the court without ?
 'Tis the Arab chief on his clean-bred bay
 With her calm wide eye and her unstained coat ;
 And he said, as he lighted and loosened her girth,
 " O Pasha, the gold, is it double her worth ?
 " She has shown you her paces and proved her blood ;
 You have lamed ten horses her mettle to try ;
 You have sworn more oaths than a Mussulman should ;
 Will you choose now your cash, or the beast to buy,
 Or one more heat o'er the desert course ? "
 " Begone," said the Pasha, " and leave me the horse."

If the class has this poem before it and attempts to write the story without any précis, the composition will be a long and wandering parody made by transposition and substitution. If the poem is read to it twice (and there has been no previous practice in précis making while the teacher reads) there will probably be no result at all.

First, have the poem read aloud (after the teacher) and then read silently by the class. The teacher should then recite it himself with as much emphasis and expression as he can.

Secondly, have a précis made after questioning as follows :—

"What did Abdul Kareem do?" *He brought the Pasha a mare.*

"How much did the Pasha pay for it?" *Two thousand rupees.*

"What did the Pasha say?" *I am cheated. Take my cash with my curse.*

"What did Abdul Kareem reply?" *Nothing. But he galloped away on the horse with the money.*

"What did the Pasha promise the troopers?" *The money is yours if you kill the man.*

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"What happened?" *Abdul Kareem led them on for many miles and then left them.*

"What did Abdul Kareem do next morning?" *He returned to the Pasha and asked whether he would have his money or the horse, or another race.*

"What was the Pasha's answer?" *Go, and leave me the horse.*

The précis would then be completed on the blackboard as follows:—

1. Abdul Kareem brought a splendid mare to the Pasha and sold it to him for 2000 rupees.

2. The Pasha said, "I am cheated by a Bedouin thief. Take my cash and my curse."

3. Abdul Kareem galloped away on the horse with the money and easily escaped the Pasha's troopers (who had been promised the money if they caught him) after leading them far into the desert.

4. Next morning he returned to the Pasha and asked whether he thought the horse was worth the money, and whether he would have the former or the latter—or another ride for his troopers.

5. The Pasha said, "Begone, and leave me the horse".

Thirdly, have the poem read again and draw attention to the various elaborations of the bare précis, e.g.—a pure-blooded horse ("thoroughbred") fit for the Kaliph himself—it took a whole day's bargaining to settle the price—the Pasha grumbled although he paid it and asked if an Arab chief should worship money—Abdul Kareem went to the horse under pretence of kissing it farewell—there were forty troopers—he kept just in front of them to trick them into thinking they would get him and to lead them on—he left them far behind as soon as he wished to do so—the Pasha was sad at the loss of horse and money—Abdul Kareem asked whether a horse that could go so fast was worth the money or not. (Should there still be any possibility of misunderstanding, the story could be briefly outlined in the vernacular.)

Fourthly, have the story written (or told), the précis being used, and the poem in front of the class for reference—it being clearly understood that this is the proper procedure, and not the attempt

to rewrite the poem itself in prose order with a few synonymic substitutions.

As a test an "unseen" poem may be given and the composition written unaided, but the poem should be before the class while they are doing the composition, and a *précis* should be shown at the head of the story.

Only a very well-trained and intelligent class could be expected to reproduce the substance of a poem read out, and not put before them. When this is done the class should be allowed (except in an examination) to make notes for a *précis*, as the poem is read the second time.

It is a good plan to attempt this exercise in the later stages as it is a good training in close attention, the seizure of essentials and the following of involved narrative, as well as in composition.

All recitations learned by the class, and poems studied in the "reader," should form the subjects of composition lessons.

CHAPTER X.
ESSAY-WRITING.

"I think that to set men to write on subjects about which they know little, and about which, under the conditions, they can learn but little, is not merely inexpedient but radically immoral"—*Gardner*.

"By frequent observation of numerous examples and *not* by definition or the expounding of the teacher, children quickly learn the logical groundwork of the sentence, and their knowledge can then be used to correct the sentences which they themselves are required to write

The word essay is a hateful word. It is associated with so much in schools that is false and hollow and showy. The word thesis or theme is perhaps less objectionable.

Independent essays on subjects prescribed may be begun as early as the upper-primary period (11-14) if you confine the subjects to a narrative of what has been experienced, or to a description of something which has been seen.

Abstract subjects are wholly out of place, and indeed ridiculous, till the age of sixteen or seventeen at the earliest."—*Laurie*.

CHAPTER X.

ESSAY-WRITING.

“The style of a writer should be the image of his mind, but the choice and command of language is the fruit of exercise.”—*Gibbon*.

THE Essay, the crowning excellence and coping-stone, though the last and greatest of the schoolboy's difficulties, has itself degrees of difficulty ; and the essays of these degrees should be encountered in their proper order.

A useful classification of essays is that dividing them into Descriptive, Narrative, Didactic, Reflective, and Argumentative essays, and this order is the order of increasing difficulty.

A boy should not go straight from the story-reproducing to the argumentative essay stage. Let him commence with the descriptive essay, and he is not plunged straight into strange waters beyond his depth. He goes from the known to the unknown because he has already practised descriptive composition in describing an object or picture placed before him.

Descriptive essays are, in theory at all events, written in the light of one's own experience and observation. They describe something. No boy should be asked to write an essay while in the “descriptive” stage save on things within his personal knowledge and experience. He cannot write a “descriptive” essay on a volcano if he does not know what a volcano is. He knows what a school is, and he can write an essay descriptive of one.

At the same time it must be remembered that he can write an essay descriptive of a *picture* of a volcano if the picture is before him.

Narrative essays simply narrate undisputed facts and events. Any good answer to a history-paper question is a narrative essay,

and narrative essays are either historical, biographical, or autobiographical, unless they are the narrative of some recent occurrence or series of events. They are more difficult than descriptive essays because their arrangement in chronological sequence is necessary, memory plays a greater part, and there is room for expression of views and opinions.

Didactic essays depend upon reading, information, and knowledge for the provision of their subject matter, as well as upon thought and descriptive power. They are a test of general information as well as of linguistic power. They give an account of things which the writer cannot actually have seen. They are more difficult than those of the two foregoing classes because they demand wide general knowledge and the power of mentally visualizing the unseen, and exercising creative imagination.

Reflective essays allow wide latitude of individual fancy, speculation, and thought. They deal mainly with matters of opinion. Reading, information, and knowledge will not suffice without the power of propounding views and forming opinions. Thought is more important than knowledge, and ability than learning—hence their greater difficulty.

Argumentative essays are the most difficult of all, as, in a sense, they double the difficulty of the reflective essay by demanding both sides of the question.

To write fair argumentative essays the boy's logical and critical faculties must be developed, and he must be able to argue, to see both sides of the shield, and to debate before forming a sound and reasoned conclusion.

Let the essay-work begin with descriptive essays then, and let the subjects be such as are absolutely familiar to the class. Let them describe something about which they know, and let their difficulties be, at first, solely linguistic. In the early stages a boy should not have to sit biting his pen and thinking, "What shall I write?" It is quite enough for him to have to say, "How shall I write it?"

Presumably every boy in the class knows perfectly well what a railway station is like, and has, at different times, spent a total of

many hours in one. Such a subject, then, is a suitable one for a descriptive essay.

In the earlier stages too much help cannot be given short of dictation, and most of this help must be in the arrangement of materials. A few questions will produce plenty of matter and a few more will arrange it, *précis* growing meanwhile on the black-board. For example: "Tell me everything that there is to be seen at a railway station". Platforms, booking-office, rails, trains, station-master, ticket-collector, coolies, signals, a bell, advertisements, waiting-rooms, water-taps, food-sellers, and so forth.

"What is a railway station?" A place where trains stop for people to enter or leave them, and where people wait for trains.

"Where are railway stations built?" Wherever there is a town or village near the railway of sufficient size to make one necessary.

"What are the chief daily events at a railway station?" The arrival and departure of trains.

"Are railway stations all alike?" They differ greatly in size and amount of traffic, but they are all alike in some respects.

Having elicited information, refreshed memories, and evoked dormant knowledge and ideas, the *précis* can be drawn up by the teacher and class together. (Tell children as little as possible, and elicit as much as possible. Do not aim at being a lamp to lighten their darkness and guide their feet into the way of truth, so much as being steel to their flint and striking sparks in unison. Also at making the boys themselves individually flint and steel to each other. Neither flint nor steel is luminescent of itself and able to give any light unaided, but flint and steel in combination can easily be made to produce sparks. Boys sometimes teach each other better than the teacher can teach them.) Some such *précis* as the following should then appear on the board.

A Railway Station.

1. *What it is*—A place where trains stop to allow people to get in and out, and where people wait for trains.

2. *Where they are placed*—On railways at the nearest points to towns and villages large enough to make it worth while to build them.

3. *Description*—Two long platforms raised two or three feet above

ground-level. Roof. Ticket-office. Waiting-rooms. Telegraph-office, etc. (The arrival and departure of a train)

4. *People employed*—Station-master, ticket-collectors, clerks, porters, lamp-cleaners, signal-men, etc. (Their work and wages)

5. *Comparison of stations*—Great city terminus and little wayside station.

The *précis* does not give new information but merely helps the inexperienced writer to arrange what he already knows. In the essay itself, he is merely describing what he has seen and knows, merely drawing on his memory for facts, and working without any intellectual effort beyond that of correct expression (which at this stage gives him all the effort he needs).

Suitable subjects for descriptive essay-writing are as follows (assuming that the boys are conversant with the subject).—

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|-----------------------------------|------------------------|
| 1. An electric tram-car. | 23. Your school. |
| 2. A hospital. | 24. Your native place. |
| 3. An exhibition. | 25. Docks. |
| 4. A magic-lantern entertainment. | 26. A factory. |
| 5. A science-lesson experiment. | 27. The peacock. |
| 6. A steamer. | 28. A temple. |
| 7. The elephant. | 29. The jungle. |
| 8. The camel. | 30. The desert. |
| 9. The mongoose. | 31. Rice. |
| 10. The parrot. | 32. The mango. |
| 11. The sea. | 33. The banana. |
| 12. A river. | 34. The orange. |
| 13. Bridges. | 35. The sugar-cane. |
| 14. Tunnels. | 36. The crow. |
| 15. Sunrise and sunset. | 37. The kite. |
| 16. A thunderstorm. | 38. Ants. |
| 17. Palm-trees. | 39. The lizard. |
| 18. A clock. | 40. Snakes. |
| 19. Football. | 41. The mosquito. |
| 20. Cricket. | 42. The monsoon. |
| 21. Hockey. | 43. Clouds and rain. |
| 22. Tennis. | 44. Berries. |
| | 45. The frog. |
| | 46. The human hand. |

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|---------------------------|---|
| 47. Tea. | 77. Games. |
| 48. Cotton. | 78. Bees. |
| 49. Milk. | 79. Muscles. |
| 50. Ice. | 80. Head-dress. |
| 51. Steam. | 81. Means of transport. |
| 52. Railways. | 82. Coal. |
| 53. The motor-car. | 83. Precious stones. |
| 54. Bicycles. | 84. A sewing-machine. |
| 55. Salt. | 85. A phonograph. |
| 56. The tusser silk-worm. | 86. A typewriter. |
| 57. The banyan tree. | 87. Flowers. |
| 58. Bamboos. | 88. A garden. |
| 59. The tamarind tree. | 89. Tools. |
| 60. The Diwali. | 90. Street-lighting. |
| 61. The Holi. | 91. Iron. |
| 62. The Durga Puja. | 92. A moonlight walk in the country. |
| 63. Holidays. | 93. A visit to a fair. |
| 64. Books. | 94. Tricks of Indian jugglers. |
| 65. Newspapers. | 95. A school cricket cup-match. |
| 66. Clothing. | 96. A school football cup-match. |
| 67. The organs of sense. | 97. A game of polo. |
| 68. Insects. | 98. A walk by the seashore. |
| 69. Buildings. | 99. A visit to a zoological garden. |
| 70. Food. | 100. A journey by train, cart, or boat. |
| 71. Crops. | |
| 72. Water. | |
| 73. Teeth. | |
| 74. An eclipse. | |
| 75. Exercise. | |
| 76. Wrestling. | |

When the time has come to try narrative essays, a good plan is to begin with an account of some historical personage whose biography has been done recently and thoroughly in class. This ensures that the "matter" difficulty is minimized and that the "method" difficulty can receive the undivided attention of the student's mind. Let him start with a narrative of which he knows

the facts quite well, and which allows him to concentrate in style. The teacher's help will here again be required, chiefly in the direction of selection and arrangement of matter. Quality comes before quantity, and what is wanted is a systematic, rounded, chronological, and coherent account.

Suppose the class has just completed the study of the life of Akbar. The information gained in many lessons has to be set forth in a page or two in an orderly and well-arranged narrative. Without guidance and a *précis* the result will be discouraging to class and teacher.

By this time the questions of the teacher should be put rather with a view to elicit a good arrangement of *précis* than to awaken dormant memories of the subject matter, e.g. "Where shall we begin? Will it be a good plan to start with his death or his accession, for example? We can't write out his life in full in half an hour. What shall we tell and what omit?" and so on. A *précis* would grow upon the blackboard somewhat on the following lines.—

Akbar.

1. Period. (Contemporary of Queen Elizabeth.)
2. Birth and education. (A minor when his father died.)
3. Stories of his youth. (Regency of Baram Khan.)
4. Early rule. (Assumed the crown at age of 18 in 1560.)
5. Conquests. The extent of his empire. Success and failure. Family.
6. India under Akbar. Prosperity. His policy of toleration.
7. The man himself. Character. Wise, beneficent, and truly great.

Useful subjects for narrative essays are as follows (assuming that the class has previously made a study of such subjects as are historical and biographical):—

- | | |
|---------------------------------|-------------------------------|
| 1. The life of Warren Hastings. | 8. The history of Surat. |
| 2. Shivaji. | 9. The growth of Bombay. |
| 3. Alexander the Great. | 10. The story of Ayodhya. |
| 4. The Parsis in India. | 11. William Tell. |
| 5. A great living Indian. | 12. Asoka. |
| 6. A famous Indian Queen. | 13. Buddhism in India. |
| 7. The Battle of Plassey. | 14. The discovery of America. |
| | 15. The French in India. |

16. The East India Company.
17. King Edward the Peacemaker.
18. Queen Victoria the Good.
19. Lord Ripon.
20. The Afghan Wars.
21. The Queen's Proclamation.
22. Lord Wellington.
23. Your school life.
24. The history of your family.
25. The story of a famous building.
26. The story of a rupee.
27. The life history of a mosquito.
28. Shakespeare.
29. The wreck of the "Birkenhead".
30. The destruction of Pompeii.
31. The retreat of the Ten Thousand.
32. The story of Casabianca.
33. Lord Macaulay.
34. Sir Walter Scott.
35. Sir Henry Stanley.
36. Clive.
37. The autobiography of a horse.
38. The Mogul Emperors.
39. Lord Bentinck.
40. A great inventor.
41. A great discoverer.
42. A great statesman.
43. A great soldier.
44. A great sailor.
45. A great reformer.
46. The two Pitts.
47. The story of the English Parliament.
48. The growth of the Empire.
49. An account of any novel.
50. A story showing animal sagacity.
51. How you spent your last holidays.
52. The life of a bird.
53. Life on the railway.
54. A voyage to England.
55. The Great Fire of London.
56. King George V.
57. The battle of Arcot.
58. Life of Buddha.
59. Baji Rao.
60. The story of Delhi.
61. Dupleix.
62. The Portuguese in India.
63. The growth of Calcutta.
64. Lord Roberts.
65. The Sikhs.
66. The rise and fall of the Mahrattas.
67. Nadir Shah.
68. Nur Jehan.
69. The battles of Panipat.
70. Napoleon Bonaparte.
71. The conquest of Sind.
72. The story of Theebaw.
73. The Thugs.
74. Vasco da Gama.
75. Lord Curzon.

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| 76. The Beguines of Bhopal. | 90. Prithiraj. |
| 77. Lord Kitchener. | 91. The story of Sohrab and Rustom. |
| 78. England in Egypt. | 92. Rammohan Roy. |
| 79. Ishwara Chandra Vidya-sagara. | 93. General Gordon. |
| 80. Mr. Justice Ranade. | 94. The great Boer War. |
| 81. Abraham Lincoln. | 95. Lord Kitchener. |
| 82. Peter the Great. | 96. Julius Cæsar. |
| 83. The Great Armada. | 97. A story showing "Honesty is the best policy". |
| 84. Sir Isaac Newton. | 98. The tale of Aladdin and the wonderful lamp. |
| 85. Sir Francis Drake. | 99. A fable with its moral. |
| 86. The history of printing. | 100. An account of a great disaster. |
| 87. The story of Rome. | |
| 88. Florence Nightingale. | |
| 89. The story of the Taj Mahal. | |

When didactic (or "expository") essays are attempted the best plan, at first, is to announce the essay-subject a week before the essay-lesson, and indicate sources from which information can be obtained. Nothing but discouragement results from setting a subject of which a boy knows nothing, and expecting him to write an essay on it. The teacher himself might be able to write a good essay in Persian, Sanskrit, Latin, or French, but he would not care to be asked to write one on a subject of which he knew nothing. It is not fair to make an essay an examination in facts and general knowledge. It is an examination in linguistic ability, ideas, and common sense.

In the expository essay knowledge of established fact is more useful than the power of reflection, conclusion, and argument; the subjects being such as demand statement of fact (but statement which is neither description from observation and experience, nor is it narrative). Such essays cannot be written in the light of intelligence and cleverness, but demand information, reading, and knowledge.

The first specimen of a didactic essay should be worked out by the teacher with the class until a précis has been made, and should

be on a subject scientific, technical, or geographical, which has previously been dealt with in class.

Such a subject as the Suez Canal would be suitable if part of an African geography lesson had already been given to it.

The teacher, after showing map and any picture available, might ask for suggestions as to précis headings first, and accept some such scheme as, "What it is, where it is, why it is, who made it, how he made it, uses, and effect in the world's commerce".

Having put these headings on the blackboard, further questioning would elaborate them sufficiently to give a good working outline which would be somewhat as follows:—

The Suez Canal.

1. *What it is*—A long ditch—wide and deep enough for ships.
2. *Where it is*—Egypt and Arabia. Mediterranean Sea and Red Sea. Port Said and Suez. Europe, Asia, and Africa. The Nile.
3. *Why it is*—The Cape of Good Hope route. Overland route. Former transshipment and land journey between Port Said and Suez.
4. *Who made it*—De Lesseps. The French. Other works. Napoleon Bonaparte talked of making it.
5. *How he made it*—Coolies, camels, dredgers. Joining lakes. Difficulties. Sand.
6. *Uses*—Saving of time and money. Wages and coal for the long route—rough estimate. Passengers. Value to Empire in event of war.
7. *Effects*—Encouragement of trade and travel. Cheapening of goods. Effect on cities on and off the new route, etc.

Suitable subjects for didactic essays are the following (assuming that boys have heard or read of the subjects, or it is set in time for information to be collected):—

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| 1. Halley's Comet. | 10. Newspapers. |
| 2. Education. | 11. The postal system. |
| 3. Fiction. | 12. How India is governed. |
| 4. Photography. | 13. Submarines. |
| 5. Electricity. | 14. Aerial navigation. |
| 6. The telephone. | 15. Snow. |
| 7. The telegraph. | 16. The polar regions. |
| 8. Disinfectants. | 17. Conscription. |
| 9. The factory system. | 18. Wireless telegraphy. |

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| 19. Division of labour. | 55. The blood. |
| 20. Prehistoric man. | 56. Republics. |
| 21. Strikes. | 57. Coral. |
| 22. Radium. | 58. Icebergs. |
| 23. Aeroplanes. | 59. Winds. |
| 24. Exploration. | 60. The Ganges. |
| 25. Tibet. | 61. The kangaroo. |
| 26. The Chinese. | 62. Capillary attraction. |
| 27. A coal-mine. | 63. Ports and harbours. |
| 28. Trade Unions. | 64. A lighthouse. |
| 29. The art of printing. | 65. The Himalayas. |
| 30. The Rontgen rays. | 66. Sanyasis and fakirs. |
| 31. The microscope. | 67. Deltas. |
| 32. Coal gas. | 68. Coaling-stations. |
| 33. Pumps. | 69. Geysers. |
| 34. Viaducts and aqueducts. | 70. The sun. |
| 35. Drainage in towns. | 71. Petroleum. |
| 36. Machinery. | 72. Commerce. |
| 37. The Davy safety-lamp. | 73. The falls of Niagara. |
| 38. Pearl-fishing. | 74. The pyramids. |
| 39. Anæsthetics. | 75. Glaciers. |
| 40. Taxation. | 76. The Nile. |
| 41. The National Debt. | 77. Climate. |
| 42. Municipal Government. | 78. Paper. |
| 43. London. | 79. Rock-cut temples. |
| 44. The Cape to Cairo Rail-
way. | 80. The moon. |
| 45. The English Navy. | 81. Volcanoes. |
| 46. The Income Tax. | 82. The seasons. |
| 47. The English Parliament. | 83. Fogs. |
| 48. Universities. | 84. Soap. |
| 49. Trial by jury. | 85. Pottery. |
| 50. Gases. | 86. Tides. |
| 51. The stars. | 87. Navigation. |
| 52. The Gulf Stream. | 88. The mint. |
| 53. The diving-bell. | 89. Glass. |
| 54. Ventilation. | 90. Iron mining and smelt-
ing. |

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| 91. The human eye. | 96. The pressure of the at- |
| 92. Sea fisheries. | mosphere. |
| 93. Indian gypsies. | 97. The Maori. |
| 94. Amphibians. | 98. Hygiene. |
| 95. Babylon. | 99. Irrigation. |
| | 100. The five senses. |

In the case of the reflective essay, knowledge and information are rather at a discount. Ideas, thought, and lucid reasoning count for more than these, and fancy for more than fact.

Considerable help from the teacher is required before good reflective essays can be expected. This is especially the case with the Indian boy who has been taught to consider all education as the acquisition of knowledge, and has received more training in learning and remembering facts than in using and developing faculties.

The reflective essay is for this reason as much more valuable than the descriptive, narrative, and didactic variety, as it is more difficult. Knowledge and good English are required for these, but original *thought* and good English are required for the reflective essay.

In correcting and estimating these essays all creative work, all honest expression of personal opinion, and all promulgation of original views should be very leniently dealt with, liberally assessed, and in every way encouraged. A boy's own immature and faulty views on such subjects as "Arbitration," "Justice," "Conscience," "Courage," and so forth, are of infinitely more value from the composition point of view, than the finest and most advanced thought that he has read, learnt, and remembered.

In the beginning such subjects should be chosen as come more or less within the daily personal experience and concern of the class—punctuality, cleanliness, good manners, obedience, for example.

Plenty of conversation, suggestion, and stimulating questioning should precede the attempting of the earliest reflective essays.

In the case of such a subject as "manners make the man," for example, reflection should be induced by such questions as, "Why

should we be polite?" "How is it that some people are polite and others are not?" "Is there any connexion between civility and servility?" "Who really suffers if I am rude, vulgar, coarse, or impudent—myself or the person towards whom I am rude?" "If a man is rough but good at heart, would he be less good if he grew civil and well-mannered?" "What is a gentleman?" "Are manners character, a part of character, a sign of character, or an outcome of character?" "Is the showing of respect to all a sign of self-respect?" and so on. A few good series of questions will soon show the boys that they know far more than they supposed, or rather have far more ideas than they at first thought. Perhaps some may even find that they know some quotations from the proverbs, the poets, and other sources bearing on the subject, shedding light, and stimulating thought. If not, some may be offered for consideration such as, "Unto thine own self be true," etc. (Shakespeare), "Politeness is the oil which lubricates the social machine" (Smiles), "The appellation of gentleman is never to be affixed to a man's circumstances but to his behaviour in them" (Steele), "Manners makyth man" (William of Wykeham), "A gentleman has too much respect for himself to show disrespect to others" (Dr. Johnson), etc. The pupils might then be asked to make a *précis* without help. The best of these might then be selected and put on the blackboard, and the essay written with its help. It should be on the following lines:—

"Manners make the man."

1. Politeness, good manners, civility, courtesy, polish, gentlemanliness are different terms for the same thing—doing as you would be done by, and showing kindness in act and speech.

2. Result of good nature, good training, good birth. Indicate sincerity and kindness of heart. The oil of the social machine.

3. Good manners cost nothing. No one ever lost by politeness, many have lost by rudeness. Civility not servility.

4. The polite man is not polite to all because he respects all, but because he respects himself. Kindness injures the rude more than those to whom they are rude. Politeness blesses the polite and those to whom they are polite.

5. What is a gentleman? One who is polite, considerate, hon-

ourable, and well-bred. He need not be wealthy or well-born, but he must be well-mannered.

Suitable subjects for reflective essays are as follows :—

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| 1. Perseverance. | 33. The choice of a profession. |
| 2. Cowardice. | 34. "Fast bind fast find." |
| 3. Selfishness. | 35. Procrastination. |
| 4. Gratitude. | 36. Instinct. |
| 5. Kindness to animals. | 37. Athletics. |
| 6. Mercy. | 38. "There is no place like home." |
| 7. Truthfulness. | 39. The victories of peace. |
| 8. Flattery. | 40. Memory. |
| 9. Modesty. | 41. Music. |
| 10. Courage. | 42. Envy. |
| 11. Habit. | 43. Reverence. |
| 12. Charity. | 44. Reading. |
| 13. Discipline. | 45. Commercial education. |
| 14. Idleness. | 46. National character. |
| 15. Friendship. | 47. The duty of life-insurance. |
| 16. Duty. | 48. Sympathy. |
| 17. Self-help. | 49. Filial affection. |
| 18. Pride. | 50. Gambling and speculation. |
| 19. Health. | 51. The ocean is a friend and a foe. |
| 20. Contentment. | 52. Misers. |
| 21. Obedience. | 53. Wealth is a burden. |
| 22. The education of travel. | 54. Hope. |
| 23. Giving and taking advice. | 55. The power of kindness. |
| 24. Scholarship. | 56. Recreation. |
| 25. Hero-worship. | 57. Trial by combat, and duelling. |
| 26. Exercise. | 58. The influence of the press. |
| 27. Money. | 59. Time is money. |
| 28. Moral instruction. | 60. Millionaires. |
| 29. Nature study. | |
| 30. War. | |
| 31. Adventures. | |
| 32. Moral courage. | |
| 61. Each age has its pleasures. | |
| 62. The value and uses of a good school library. | |
| 63. Conscience makes cowards of us all. | |
| 64. You cannot touch pitch without being defiled. | |
| 65. Neither a borrower nor a lender be. | |

66. Thrice is he armed that hath his quarrel just.
67. Truth will always prevail over falsehood.
68. National character is the result of climate and environment.
69. The sight of means to do ill deeds makes ill deeds done.
70. Where there is a will there is a way.
71. All is not gold that glitters.
72. Pride goeth before a fall.
73. Studies serve for delight, for ornament, and for ability.
74. If you want peace, prepare for war.
75. The apparel oft proclaims the man.
76. Cut your coat according to your cloth.
77. To live in hearts we leave behind is not to die.
78. Take care of the pence and the pounds will take care of themselves.
79. Knowledge is proud that he knows so much : Wisdom is humble because he knows no more.
80. The early bird catches the worm.
81. Blood is thicker than water.
82. Every cloud has a silver lining.
83. Revenge and wrong bring forth their kind.
84. A fool and his money are soon parted.
85. He laughs best who laughs last.
86. Peace hath her victories no less renowned than war.
87. Trade follows the flag.
88. Every man should have a hobby.
89. The dignity of labour.
90. International arbitration should take the place of war.
91. The distribution of wealth.
92. The qualities of a good man of business.
93. The choice of friends.
94. Two wrongs cannot make a right.
95. Give every man thine ear but few thy voice.
96. Have more than thou showest; speak less than thou knowest.
97. Well begun is half done.
98. Lowliness is young ambition's ladder.
99. Who goeth a borrowing goeth a sorrowing.
100. Be moderate in all things.

The last and highest literary effort and exercise that the Indian schoolboy has to undertake is the writing of the argumentative and critical essay in English. It is no mean, mental, and literary feat when well accomplished. When this stage has been reached, a good plan is for the teacher to take two subjects and let it be understood that he will fully discuss and consider one of the two with the class, but that the second will be attempted by them unaided. That is, the first will be done after all possible help has been given by the teacher (short of dictating it), and the second will be equally fully and thoroughly thrashed out by the teacher and class *after* it has been attempted. This method combines *teaching* which is very necessary, with private endeavour, enterprise, and exercise, which are *essential*.

Debatable proverbs and quotations form useful subjects for this type of essay. Take, for example, the quotation from Shakespeare's "Othello," "Who steals my purse steals trash . . . but he that filches from me my good name robs me of that which not enriches him, but makes me poor indeed . . ." which is generally accepted as a fine copy-book maxim and a grand truth—while in point of fact it will bear very little investigation. To the teacher's first query, "Well, this is a profound truth, I suppose?" the reply will probably be a unanimous assent. A debate is required, and if possible a variety of opinions. Questions must stimulate ideas.

"But is my purse trash? Is honestly earned money trash? If money represents a general standard of value and is a general medium of exchange, is it trash? Is the stealing of a purse the taking of a worthless thing? If so, is the thief a thief? A thief is one who has stolen something. Would a magistrate accept a defendant's argument, 'If I stole his purse I stole trash. Trash is worthless. I removed mere lumber and rubbish'? Is it a sound moral attitude to regard money as trash? Are all salaried workers fools who are striving for trash? Are great men, who receive the thanks of Parliament and a grant of money, rewarded for their services with trash?"

By such questions the pupils are led to see that there, at any rate, *may* be two sides to the question, and a doubt as to

the truth of the statement that "Who steals my purse steals trash".

And with regard to the other sentiment, is there room for two opinions? Suggestive questioning is again required. "What is 'good name'?" It is reputation for goodness, for character, and worth. Can anybody take away another person's good name? If so, is it a thing of such value? Is it character? No. Can a person's *character* be taken away by another? No. Is it not a thing of oneself, if not actually oneself, one's personality? What can an enemy do? He can slander and libel. Does not this recoil upon himself as a rule? Is not the person of good character found to *be* of good character, and the slanderer found to be a liar? If any passing rogue can steal a man's good name, is it not a poor thing to possess? Does not the proverb speak as though good name were the same as character when it says, 'makes me poor indeed'. Is it not loss of character that makes one poor, and is it not true that only by his own action a man can lose that? How can *character* be stolen? Is not the speaker either trying to persuade wrongly, or else in some confusion of mind himself? Otherwise how can he pretend that he would rather lose his property than have evil spoken about him falsely? So long as a man is true to himself, and is of good character, need he care what is said about him?" and so forth.

The class begins to see that there is something more to be said than "what beautiful words are these" and thirty lines of fulsome panegyric and pious platitude. There is room for argument and an opportunity for an argumentative essay.

A précis can then be made, with *pros* and *cons*, the class and teacher co-operating, and any reasonable contribution being accepted:—

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| <p>1. Gold is dross. Mere metal is nothing compared with virtue. Quotations, "Wisdom is better than rubies," "Kind hearts are more than coronets," etc.</p> | <p>1. Money is not trash. It is right and proper that labour should be rewarded with money. Money represents effort. Capital is essential to production. Money is necessary to civilization.</p> |
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2. The man who robs one of one's money robs one of one's most valueless and worthless possession.
3. My good name is my most cherished and valuable possession.
4. He who steals it leaves me nothing although he gains nothing for himself.
I would rather he took all else that I have than took away my character.
2. Note whether a magistrate considers the stealing of money, the stealing of trash. The thief steals the fruit of another man's labour.
3. One's name is nothing. It lies on the lips of men and changes as the speaker changes.
4. No one can steal my character. It is me myself, made by me, and can only be changed by me.
I do not care who speaks evil of my name; that cannot alter my character.

A Possible Conclusion.

5. The speaker is speaking loosely, and using the term "good name," but drawing an inference as though "good name" and character were the same.

6. He is either trying to mislead, or else is unable to think clearly.

The subject having been discussed, views propounded and a précis of the essay made, the class should write the essay with instructions to look at both sides and then draw their own conclusion.

The second subject should be attempted on the same lines without any help whatever. When it has been written and corrected, however, it should be fully discussed and ideas elicited under stimulating and suggestive questioning. An occasionally good plan is to help the class to one side of the question in an argumentative essay and to leave it to find the other for itself.

Useful subjects for argumentative essays are :—

1. Is Charity always commendable?
2. Does emaciation and degradation of the body, or training and care of the body, benefit the mind?
3. Should education be free and compulsory?
4. Have all men an equal right to an opportunity to rise?
5. Does the caste system work more for good or for evil?

6. Is party government the best form of parliamentary government?
7. Which is the greatest discovery of the last thousand years?
8. Is vivisection defensible?
9. Should the State own theatres?
10. Is a vivid imagination a blessing or a curse?
11. Is war justifiable?
12. Can morality be taught?
13. Which is the finest profession?
14. Slow and steady wins the race.
15. Genius is an infinite capacity for taking pains.
16. Novel-reading is a waste of time.
17. A literary education is better than a scientific one.
18. Truth is stranger than fiction.
19. Competition is wholly good.
20. "He prayeth well who loveth well both man and bird and beast."
21. No one has a right to take life of any kind.
22. Knowledge is power.
23. The old order changeth giving place to new.
24. The East is eternal and unchanging.
25. There is nothing new under the sun.
26. Technical education is better than literary education.
27. Is falsehood ever justifiable?
28. Is capital punishment justifiable?
29. God made the country and man made the town.
30. He makes no friend who never made a foe.
31. Should the State feed the poor?
32. Should women have equal rights with men?
33. Should all old people receive pensions?
34. Wealth begins civilization by creating and by satisfying a want.
35. The condition of slavery can never be defensible.
36. No man should be allowed to inherit more than a crore of rupees.
37. Suicide is always cowardly and disgraceful.
38. International travel and communication make for peace.

39. The examination system is, in the main, evil and injurious.
40. Might is right.
41. Which animal is man's best friend ?
42. Health is the best form of wealth.
43. Ambition is a vice.
44. Pride is a sin.
45. Proverbs are always a safe guide to conduct.
46. Poverty is often a blessing and wealth a curse.
47. The general effect of prize-giving is bad.
48. Is alms-giving always a good thing ?
49. Is the world ruled more by thought or by force ?
50. Self-love is not as bad as self-neglect.
51. Temperament can be changed by discipline.
52. He who has many friends has none.
53. Selfishness is wholly vicious.
54. Morality is attained only when will conquers emotion.
55. Popularity implies virtue and worth.
56. Destruction is good for trade.
57. Vice in one age may not be vice in another.
58. Minorities are generally in the right.
59. Morality can never supply the room of faith.
60. Deeds are more than beliefs.
61. Whatever is, is best.
62. There is no sin without bad motive.
63. "The evil that men do lives after them,
The good is oft interred with their bones."
64. Speech is silver but silence is golden.
65. Toleration is not always a virtue.
66. The greatest man is he who makes fewest mistakes.
67. The pen is mightier than the sword.
68. Fortune favours the brave.
69. Do not tell unpleasant truths.
70. Civilization brings as much evil as good.
71. The voice of the people is the voice of God.
72. Virtue is its own reward.
73. Men show their character by the things they laugh at.

74. Games do more good than textbooks.
75. There is no such thing as luck.
76. Trade makes peace.
77. Exaggeration is often justifiable.
78. The prize lies in the striving.
79. Honours are burdens not worth their weight.
80. Animals have rights and we have duties.
81. Cowardice is the lowest of the vices.
82. Cleverness is not ability.
83. Man is the creature of environment and cannot escape it.
84. Fools laugh and wise men are serious.
85. A man is known by the company he keeps.
86. "To be weak is miserable,
Doing or suffering."
87. "Happy low lie down."
88. What we like determines what we are, and is the sign of
what we are.
89. "It is better to deserve success than to get it."
90. "Often do the spirits
Of great events stride on before the events,
And in to-day already walks to-morrow."
91. The best of prophets of the future is the past.
92. History repeats itself.
93. Variety's the very spice of life.
94. "The mind is its own place, and of itself
Can make a heaven of hell, a hell of heaven."
95. It is a man's first business to save his own soul.
96. Sweet are the uses of adversity.
97. More haste less speed.
98. Fiction has no right to exist unless it is more beautiful than
fact.
99. Analogy is dangerous argument.
100. Journals should not be mirrors but inspiring pictures.

Frequent practice should be given in the writing of letters, and in essay-writing in letter-form. In fact, the inferior essay-writer often turns out better work on a given subject when he is writing

a letter about it, than when he conceives himself to be merely concocting an essay.

"Letter-writing, giving an imaginary account of a journey, is a useful form of original composition ; and I need scarcely add that no boy or girl should leave even a primary school without being taught to use the ordinary forms of business or social correspondence."—*Laurie*.

In re-reading his essay, the student must keep a sharp look-out for the "ambiguous" sentence, and the sentence which, for lack of proper punctuation, can be read as utter rubbish. Not unfrequently the arrangement of clauses, in a sentence grammatically correct, will make ridiculous nonsense, as in "A subscription is being raised for the benefit of the widow of Mr. Brown who was run over by a motor-car as a mark of respect". (He was not run over as a mark of respect.)

It is not a good plan for students to be provided with long lists of such sentences, or the "learn-it-or-die" boy will learn the lot by heart as something valuable ; but it is an excellent plan for the teacher to put forward a few for their consideration at each essay or composition lesson. If the sentence is sufficiently ridiculous to amuse the class, so much the better, as it serves as a stronger warning against careless writing, as well as arousing interest in the syntactical problem. The sentence should *not* be written on the blackboard but merely read out. When corrected by the class the *correct* form should be written on the board. Not only does this prevent the learning by heart of the wrong form, but gives the teacher the opportunity of making the ridiculousness of the sentence more apparent by saying it in the way the writer did *not* intend it to be said. Always beware of showing the eye the wrong method that it may be avoided, as the practice frequently defeats its own ends.

The following are useful types of sentences for consideration and correction by the class and for warnings against careless expression :—

1. A piano for sale by a lady with silk front and carved wooden legs.

2. The hat cost twenty rupees which he had on his head.

3. He left the house, where he had slept on a bicycle.
4. I stayed at the house of my friend built of fine stone.
5. The judge let the prisoner off, being only a very young and foolish lad.
6. The judge ordered the prisoner to be beaten with a smile.
7. He lived in a house on a hill in which he let lodgings.
8. He left the place, in which he had been married in haste on a donkey.
9. He kept the letter, after he had read it once in his pocket.
10. I shall not follow in people's footsteps that are younger than myself.
11. Some of the old customs have survived until to-day, of which I do not approve.
12. He has a house in Bombay which is a tiny little shed.
13. He edits a magazine for women with twenty-four pages.
14. He is a very good man and not a wicked villain full of every kind of virtue and nobility.
15. There were two bullocks and three people who all returned thanks to him for their rescue from drowning.
16. He expressed his joy, at his escape with shouts of glee.
17. If you want to know more about Sir John Brown and his wife and family you must study the letters in this useful collection.
18. He obeyed the orders, which he had received slowly and badly.
19. I shall not explain the meanings of the words in this book that are used often more than once.
20. I believe the man is absent with one eye.
21. He writes articles to the papers that are most foolish and badly spelt.
22. Wanted, a horse for a lady that never shies.
23. He left the job, that he had begun in an unfinished state.
24. Lost, an overcoat belonging to a gentleman lined with black satin.
25. He saw many dead fish rowing across the river in a boat.
26. He was shot by a man whom he had punished fortunately without any effect.
27. He cut his throat after writing a letter with a razor.

28. I have a picture by an artist worth a hundred rupees.
29. A tall youth, the son of an old soldier still at school, won the prize.
30. His body was found where it had been placed by a tree.
31. This dhobi wants washing.
32. Three months' salary are due to him.
33. All but he are present.
34. Too great a variety of studies tend to make one shallow.

CHAPTER XI.

PARAPHRASE.

“To paraphrase passably a few lines is as good a proof of general intelligence as any that could be required or given. To paraphrase them eminently well may be a proof of a special faculty, and not necessarily indicative of a general intelligence of an eminent order. But to paraphrase them passably is at least a good negative proof, a proof that one's mind is not so poorly furnished and so dull of movement that one must be pronounced wanting in general intelligence.”—*Matthew Arnold*.

“All real composition includes of necessity condensation and *paraphrase*. The mental statement of one's theme is the most useful form of *précis*, the result of condensation of much observation and reflection. Making *précis* of another's thoughts is good, but only when those thoughts have become thoroughly one's own. It is familiar in daily life; in half an hour we ‘tell the news’ of long conversations, doings, disputations, arguments, which occupied many days or weeks. Every report made by a messenger narrating what transpired, every ‘letter home’ of distant friends, is in some sort a *précis*. So also much of the talk and written matter of familiar and business life is *paraphrase*. The gossip or more serious statement which details what another said may contain some fully reported speech; but for the most part it is rendered in the reporter's own idiom and style.”—*Foat*.

“Much composition will ultimately be taught in connexion with our schemes of literature. Some wonderfully apt metaphor is employed by a great writer; some new word occurs in the midst of a passage in the reformed reading-book; the pupils are thereupon directed to compose a similar metaphor (they will probably fail), or to use the old metaphor or the new word in a different connexion. There will be much *incidental paraphrasing*, too (just as there will be much incidental grammar). Here is an impressive or a difficult passage; a boy is called upon *there and then* to paraphrase it.”—*Hayward*.

CHAPTER XI.

PARAPHRASE.

“Thoughtful understanding the sense is the true start.”—*Thring*.

“Words are fossil poetry.”—*Emerson*.

THE value of the paraphrasing exercise is a subject of much debate, and one on which equally eminent and weighty authorities hold entirely opposite opinions. The opponents of paraphrase however are in the minority, and their arguments do not appear very convincing.

They are as follows :—

1. To paraphrase fine writing is to turn good into bad and to degrade literature.
2. There are other ways of showing understanding of the author.
3. The pupil thinks he has reproduced all there is in the original and remains blind to its beauties.
4. When the exercise is finished the pupil has only got his own poor words instead of those of the author.
5. It soon becomes mechanical substitution of inferior words for superior words, and of unfitting phrases for fitting phrases.
6. When this is so, there is no guarantee of comprehension of the original.

One of the most eminent and powerful opponents of the use of the paraphrasing exercise is Professor Laurie of Edinburgh University. Of it he says, “A more detestable exercise I do not know. It is a vile use of pen and ink.” Congratulations are due to the pedagogue who knows no more detestable exercise, or viler use of scholastic pen and ink.

The reasons given are, "Paraphrase consists in the turning into commonplace language the verses of a poet, or the succinct prose of such writers as Bacon and Browne, or the luxuriant paragraphs of Jeremy Taylor. One would, of course, submit to it as an unhappy necessity, were there no other way of showing that we understand an author. But this is very far from being the case. To paraphrase Milton or Shakespeare, is to turn the good into the inferior or bad, and to degrade literature. Moreover, it is false. For the youth who has done it imagines that his bald sentences give all that is to be found in the original passage of Milton or Bacon. If this were so, then there would, alas! be no such thing as Art in language. When all is done you have no longer got Bacon or Milton but only your much lesser self. This exercise is based on a misunderstanding of the whole situation. Teachers were vaguely groping for some means of assuring themselves that their pupils really saw their way through the organism of a piece of poetry—terse, elliptical, and frequently inverted in the order of the words. But this object can quite well be attained by a process which might be called 'Resolution,' or to please those fond of big words, 'Dialysis'. It simply consists in the writing out of the piece of poetry in grammatical prose order, supplying words understood, *but always preserving the language of the poet*. This prevents a boy from contenting himself with that vague knowledge which is not knowledge at all, but mere impression supported by dim, disconnected images, or, it may be, by the mere musical rhythm of language. It compels him to be exact, and may, perchance, startle him for the first time into the perception that poets, after all, talk plain sense. It may also awaken his critical faculties."

With due and great respect to the fine teacher who wrote these words they are themselves "based on a misunderstanding of the whole situation".

If a contemporary Greek could not have paraphrased Homer without injury to self and Homer, how much less must I translate him? A vile use of pen and ink. If a contemporary Roman could not have paraphrased Horace without injury to self and Horace, how much less must I endeavour to put his grand thoughts

and splendid imagery into poor bald English prose or verse? If the French schoolboy should not attempt to paraphrase Molière or Boileau, how much less should the English boy render him in English?

Equally evil is it for the young artist to make copies of Michael Angelo, Rubens, Titian, Velasquez, or Turner. He would imagine that his poor picture gave all that is to be found in the original. When all was done he would no longer have Michael Angelo, etc., but only his much lesser self. (The analogy is not quite sound, but it serves.) No one should try his hand at landscape gardening or composing an imaginary landscape on canvas. He will only injure Nature and himself!

Paraphrase need not be *parody*. Much of it is bad, *most* of it is bad perhaps, none of it is as good as the original. But much composition is bad, most of it is bad perhaps. Shall we call it a vile use of pen and ink? A "detestable exercise" it doubtless is to the weary pedagogue pursuing evil methods and getting appropriate results.

To believe that the "writing out of the piece of poetry in grammatical prose order supplying words understood but always preserving the language of the poet" is to teachers "a means of assuring themselves that their pupils really see their way through the organism of a piece of poetry—terse, elliptical, and frequently inverted in the order of their words"—shows a touching faith (that should move mountains, but doesn't). It also shows a lack of the sad, hard, practical experience of the classroom. This transposition is an excellent exercise—as *the first step in paraphrasing*.

Does any practical teacher suppose that this "dialysis" or "resolution" or transposition guarantees that a schoolboy "really sees his way through" an average ten lines of Milton? We have not met the boy. As well say that the hospital assistant who can lay out the whole of the surgeon's varied apparatus in a perfectly ordered and satisfactory manner can perform the required operation, or that the laboratory attendant who can bring the demonstrator all the required bottles, fully understands the nature of their contents and of the experiments resultant from their use.

The only possible guarantees of complete understanding of any

given extract are correct translation into the vernacular (if it be in a foreign tongue) or correct paraphrase (whether it be foreign or vernacular). Paraphrasing is a highly important and very valuable exercise for the English student of English and an absolutely essential one for the Indian schoolboy. For the latter it is naturally more difficult—but so is everything else—composition, spelling, reading, recitation, essay-writing, and general self-expression.

The arguments, "It is done so badly," "It is so badly taught," "It is so difficult," are no arguments at all, unless they are also sound arguments for the abolition of all English study.

Nor would it be done badly, taught badly, nor difficult—if it were taught from the very first (as composition should be); were bound up with the oral composition teaching from the first; and if boys were encouraged to *read* English instead of learning recondite grammar rules, "exceptions," quaint subtleties, and rare choice idioms for examination purposes.

Paraphrase should find a place always and everywhere because—

1. It is a training in the choice and use of words, and in accuracy of diction.
2. It is an exercise in manipulation.
3. It gives experience in word values and forces.
4. It provides a training in literary taste and style.
5. It encourages observation, research, and curiosity with regard to words and their shades of meaning.
6. It is a training in the application of the rules of grammar and syntax.
7. It compels a careful study of what is read, and trains thought and observation generally.
8. It is a test of comprehension of what is read.

It is strange that an exercise with these values and advantages should be the most detestable exercise known to a professor of pedagogy and a vile use of pen and ink. Why use pen and ink at all in anything but the testing of paraphrasing power for examination purposes? Pen and ink are too much with us, and lead to the eternal testing and examining which takes the time which should be given to teaching.

Even the formal paraphrase lesson of the seventh standard should be mainly oral. The combined efforts of teacher and class should elucidate the meaning of the original, and individuals should volunteer their own clothing of that meaning with new words.

Already paraphrasing exercise has been given whenever boys have been made to repeat what they have once said, but in different words. When in the dramatizing of a story for the composition lesson, a "character" has changed the actual words of the story, keeping the exact sense, he has been engaged in paraphrase.

Whenever he repeats (as he should frequently have to do) what the teacher has just said, using his own words, he is performing an exercise in paraphrase.

As a set, formal, and special branch of linguistic study, paraphrase is the art of re-telling or re-writing in different words and style, a given extract from some poet or prose author. Nothing must remain in the new production except the exact sense and meaning of the old.

Therefore the first requisite is complete understanding. When the precise meaning of the original is clearly grasped, that meaning is to be clearly and concisely set forth in the words and style of the reader.

What is there of parody in this?

Because, by bad teaching, paraphrase frequently degenerates into worthless and senseless word-substitution, there is no reason why it should be abolished, and the great opportunities which it offers thrown away. Let us rather teach it well, and remember that teaching it well, is merely a matter of (1) teaching it orally from the first, and (2) of teaching it as re-expression of the complete sense and not as word-substitution when it becomes a formal subject of study. Wholesale is salvation and retail is damnation in paraphrase. Words must be disregarded and paragraphs considered. We don't want to know what this word means and that word means, but what the *whole* means. We do not want synonyms but sense.

It is the word-substitution system that leads to parody, and that to the hasty and erroneous condemnation of paraphrase as a literary

exercise. What can be finer mental, moral, æsthetic, judgmatical, and literary exercise than carefully studying fine extracts, getting their sense, and expressing that sense in the best way one can.

The proper plan to pursue is :—

1. Carefully read and then transpose the extract, supplying words which are understood, and generally straighten and elucidate it while keeping the author's own words.

2. Study the result very carefully *as a whole*.

3. Study it by paragraphs.

4. Study it by sentences.

5. Consider any particular words and phrases which are novel or peculiar, and try to understand them by derivation or context.

6. Begin to write with consideration of the first *whole and complete statement or idea*, and then of the next and so on.

7. Rewrite (if general improvement of the result *as a whole* is likely to be achieved), punctuate and polish.

A translation from rhapsodical, florid, inflated, or merely poetic diction to plain prose is required—but not to bad, bald, bare prose. Simplicity and straightforwardness of style by no means connote wretchedness and poverty of style. What is wanted is simple English which is good English.

What reason is there why the Indian student should not thoroughly understand the meaning of English poetry of moderate "difficulty," and express that meaning in plain good prose, if he has been properly taught? (Is there any reason either why he should not be properly taught?)

If, of course, he has never done any oral composition and oral paraphrase all his life, and is suddenly invited in Standard VII to paraphrase a Shakesperian extract by means of word-substitution, both process and result deserve all the evil that can be said of them. But, as previously observed, parody and paraphrase are not the same thing, any more than fact-telling and teaching are the same thing, or dictionary-hunting and thought are the same thing.

The dictionary should never be allowed during the paraphrase exercise as it inevitably leads to synonymic substitution and rubbish, banishes thought and careful consideration from the exercise, pro-

duces ridiculous rubbish—and leads to the hasty condemnation of a most valuable branch of literary study.

When inspecting schools the author once found a class paraphrasing the famous “quality of mercy” extract, with the help of small dictionaries. It was a Matriculation class, of course, and probably did very well in that valuable examination on a profound ignorance of living English.

The following specimen shows the method in vogue and the average result.

The extract had been copied out on a sheet of paper. One of these (kept as an exhibit) runs as follows, and is printed without alteration or comment :—

value kindness stretched
 The quality of ~~mercy~~ is not ~~strained~~ ;
 falls down kind monsoon hereafter
 It ~~droppeth~~ as the ~~gentle rain~~ from ~~Heaven~~
 below two times rewarded
 Upon the place ~~beneath~~ : it is ~~twice~~ ~~blest~~ ;
 rewards
 It ~~bleses~~ him that gives and him that takes :
 biggest biggest
 'Tis ~~mightiest~~ in the ~~mightiest~~ : it becomes
 crowned king throne
 The ~~throned monarch~~ better than his ~~crown~~ ;
 pertaining
 rod strength to time energy
 His ~~sceptre~~ shows the ~~force~~ of ~~temporal power~~,
 ascribe wonder the king
 The ~~attribute~~ to ~~awe~~ and ~~majesty~~,
 terror fright monarchs
 Wherein doth sit the ~~dread~~ and ~~fear~~ of ~~kings~~ ;
 kindness staffed swing
 But ~~mercy~~ is above the ~~sceptred~~ ~~sway~~ ;
 crowned breasts monarchs
 It is ~~enthroned~~ in the ~~hearts~~ of ~~kings~~,
 ascribe
 It is an ~~attribute~~ to God himself ;

mouldy force
 And ~~earthly power~~ doth then show likest God's
 periods law children of Israel
 When mercy ~~seasons justice~~. Therefore, ~~Jew~~,
 law plaintiff's demand think
 Though ~~justice~~ be thy ~~plea~~, ~~consider~~ this,
 track laws
 That in the ~~course~~ of ~~justice~~, none of us
 act of saving supplicate kindness
 Should see ~~salvation~~ : we do ~~pray~~ for ~~mercy~~ ;
 entreaty learn give up -
 And that same ~~prayer~~ should ~~teach~~ us all to ~~render~~
 doing kindness
 The ~~deeds~~ of ~~mercy~~.

This useful exercise having been completed, the result was duly transcribed and handed in as a paraphrase. It ran as follows :—

"The value of kindness is not stretched at all but it falls down as the kind monsoon from heaven upon the places below : it is two times rewarded ; it rewards him that gives and him that takes : 'Tis biggest in the biggest : it becomes the crowned king better than his throne ; his rod shows the strength of pertaining to time and energy, the ascribe to wonder and the king, wherein doth sit the terror and fright of monarchs ; but kindness is above the staffed swing ; it is crowned in the breasts of monarchs, it is an ascribe to God himself ; and mouldy force doth then show likest Gods when mercy periods law. Therefore, children of israel, though law be thy plaintiff's demand, think this, that in the track of laws, none of us should see the act of saving : we do supplicate for kindness ; and that same entreaty should learn us all to give up the doing of kindness."

In this all too common type of "paraphrase" we have the natural and inevitable result of word-substitution and the prostitution of fine literature to missing-word puzzle-competitions.

The writer of the above merely changed a number of words and reduced the sublime to the ridiculous, order to chaos, and wisdom to nonsense. Why? Simply because he had not made the slight-

est attempt to understand the piece as a whole and to express that meaning in his own words. Probably he never once even read the piece as a whole. Had he left the words alone and attended to the sentences; had he groped never so dimly for the author's meaning and got only a glimmering of it; had he but written for his paraphrase one sentence (such as "Mercy is a kingly virtue")—his own honest production; he would have got infinitely more benefit than he does from the silly game of taking out one unknown word and putting in another. This is parody once again and not paraphrase.

In any case difficult, Shakesperian and Miltonian extracts which would puzzle an English boy of equal age are not suitable for Indian schoolboys.

For the formal paraphrase lesson some reasonably difficult and interesting extract should be taken. One that is complete in itself is desirable, or at least containing some completed episode, reflection, or statement. Narrative is preferable in the earlier stages. Take, for example, the following:—

Jaffar the Barmecide, the good Vizier,
The poor man's hope, the friend without a peer—
Jaffar was dead, slain by a doom unjust.
And guilty Haroun, sullen with mistrust
Of what the good, and e'en the bad might say,
Ordain'd that no man living from that day
Should dare to speak his name on pain of death.
All Araby and Persia held their breath,
All but the brave Mondeer.—He, proud to show
How far for love a grateful soul could go,
And facing death for very scorn and grief
(For his great heart wanted a great relief),
Stood forth in Bagdad daily in the square
Where once had stood a happy house, and there
Harangued the tremblers at the scymitar
On all they owed to the divine Jaffar.

This should be written on the blackboard and the class made to recite it two or three times after the teacher, who, by special emphasis and expression alone, can shed a certain amount of light on its meaning.

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He should then have it read silently. Next, a boy should read it aloud as far as the first full stop, another as far as the next, a third as far as the next, and so on.

Although a straightforward piece, it should now, as a matter of principle and right method, be read or written in plain prose order, omitted words to be supplied, but the language otherwise unchanged.

The teacher might re-write it at the (corrected) suggestions of the class, so that it appeared as :—

Jaffar the Barmecide, the good Vizier who was the poor man's hope and the friend without a peer, was dead—having been slain by an unjust doom. And the guilty Haroun sullen with mistrust of what the good and even the bad might say, ordained that from that day no living man should dare to speak his name, on pain of death. All in Araby and Persia, except the brave Mondir, held their breath. He, proud to show how far a grateful soul could go for love, and facing death for very scorn and grief (for his great heart wanted a great relief), stood forth daily in Bagdad in the square where a happy house had once stood, and there he harangued the tremblers at the scymitar on all they owed to the divine Jaffar.

The new version should next be read aloud as a piece of prose.

Now comes the understanding of it, and the class *must* be trained to go from the whole to its parts in this case, and to get the general drift and meaning before taking the individual sentences—much less the "hard words".

Questioning directed to the stimulation of observation and thought should now commence, and should *not* begin with such queries as, "What does *harangued* mean?" "What does *scymitar* mean?" The first question should be, "What do you gather from the whole extract, with regard to what had happened?" or "Tell me in a short sentence what this is about". If a boy on being asked for the answer looks at the board and begins to read, check him at once. Reading is not wanted—that has been done. What is required is a brief statement showing what has so far been gathered. Some such reply as, "Jaffar had been killed by Haroun" is quite sufficient for a beginning. Should not even this much be vouchsafed, try something simpler—"About whom is

this piece of poetry written?" About Jaffar the Barmecide. "Yes, and about whom else?" Haroun. "Yes, and what had Haroun done to Jaffar?" He had slain him. Having got the central idea that Haroun had killed Jaffar, invite further information (still keeping to the piece as a whole), and, to accelerate it, read the piece again slowly and with redoubled emphasis and expression in the places which state what happened.

If necessary, help by such questions as .—

"What did Haroun mistrust?" ("What the good and even the bad might say.") "What did he ordain?" ("That no man should dare to speak his name.") "Who held their breath?" ("All the people of Arabia and Persia.") "Who did not do so?" ("The brave Mondir.") "Now tell me about this Mondir; read and see what *he* did." ("He stood forth daily in Bagdad and harangued the tremblers at the scymitar.") "About what?" ("What they owed to Jaffar.") "Now who can tell me the story very shortly?" ("Haroun killed Jaffar and said no one was to speak his name, but Mondir stood forth daily and did so.") The piece as a *whole* is now understood and may be examined sentence by sentence.

Have the first "paragraph" (three lines) read and ask what they tell. "Jaffar was unjustly killed." "What else do we know of Jaffar?" "He was a Barmecide; a good minister; the poor trusted in him; he was an unequalled friend."

Take the next paragraph (four lines) and ask for its meaning. "The wicked Haroun fearing what people might say ordered that no one should speak his name."

The meaning of the next is obvious. "No one in all Arabia and Persia disobeyed the order except Mondir."

The next paragraph is a longer one, but the gist of it is clearly, "He spoke about Mondir daily in Bagdad in the square by Jaffar's house, and was proud to show his love in this way".

By this time the difficult words have explained themselves by their context, and if they have not the boys can be made to find their meanings for themselves if properly questioned.

"What does *ordained* mean? What did Haroun fear? ('What people might say.') What did he do therefore? ('He said that

no one should speak his name.') Give me a better word for *said*. ('Ordered.') Then what does *ordained* mean? ('Ordered.')

"What does *harangued* mean? What did Mondir do? ('He spoke to the people daily in the square.') Give a better word or phrase for *spoke to* in this case. ('Made a speech to, addressed.')

"What is a *scymitar*? What had Haroun done to Jaffar? ('Killed him.') How are people generally killed by Eastern kings? ('With a sword')," and so on.

The extract can now be paraphrased, it being made clear to the class that you want the author's sense entirely and the boys' own words entirely. With the teacher's help and suggestion a good paraphrase of each unit of statement can now be expected. The result can be polished and improved and if desirable rewritten and finally left somewhat as follows:—

The noble minister, Jaffar the Barmecide, had been put to death without a trial. He was the protector of the poor and a friend indeed. The wicked Haroun, filled with remorse and afraid of public opinion, decreed that no one should ever again refer to him unless he wished to die.

Only one man in all Arabia and Persia disobeyed, and that was the bold Mondir. Each day he openly addressed the frightened people in the Bagdad bazaar, near the dead man's once happy home, upon the reasons for their being grateful to the god-like Jaffar.

This he did to relieve the agony of his mind and because he took pride in showing his love and regard for his friend, and because in his misery he desired a similar fate

Will the result be better than the original? Certainly not.

Will it be "turning the good writing (of Leigh Hunt) into inferior or bad and degrading literature"?

Will "the youth who has done it imagine that his bald sentences give all that is to be found in the original passage"? Equally certainly not.

In arriving at the result, which nobody expected, hoped, or even desired to be as good as the original, the class has had a training in careful study and consideration of the original, in thought and observation, in accuracy of expression, in the choice and use of words, in manipulation of English and in general self-

expression. The teacher also has the assurance that the passage has been thoroughly understood.

As the class approaches the stage at which it may be expected to attempt formal paraphrasing-exercises unaided, it is a good plan to work through some exceedingly simple extracts of a kind that can only be paraphrased by a change of style. If there are no involved statements, no unusual expressions, no difficult words, nothing in fact but plain simple prose—no change can be made save a change of treatment of the various kinds of sentences, a change of parts of speech and the substitution of words for phrases and of phrases for words.

As a final blow at synonymic substitution it is not a bad plan to occasionally practise the paraphrase of a brief extract with the prohibition of any change of words of more than one syllable, or even any change of *words* at all.

Another good way of turning attention from mere "hard words" to construction, style, and general meaning, is to have *two* paraphrases made by each boy, the two being as dissimilar as possible. Practice should be given in combining many short sentences (of the original extract) into few long ones, in breaking up a few long sentences into many short ones; in changing simple sentences into compound or complex sentences; in altering adjectives and adverbs into adjectival and adverbial clauses, and the reverse; and in changing sentences which contain noun, adjective, or adverbial phrases, into sentences containing noun, adjective, and adverbial clauses, and the reverse.

Impress on students that the original is to provide only one thing, and that is *meaning*. The paraphrase is in no way to be hampered, trammelled, or guided by the punctuation, style, words, or order of the original. Let it contain all that the original contains, and nothing that the original does not contain, of *meaning*; but let it resemble the original in no other way.

Anyone who reads both the original and the paraphrase must gather precisely the same meaning from both, but must otherwise see no point of resemblance. They should be the same story told independently by different witnesses.

With regard to figures of speech, the best plan is to reproduce

their exact meaning and force in plain language, unless the writer happens to know of another figure of speech of precisely the same import.

Simile may be replaced by simile, metaphor by metaphor, hyperbole by hyperbole, provided the substitute is apt and fitting ; but the student should be warned against the use of any phrase, figure of speech, expression or word of the meaning and use of which he is not absolutely certain.

As a rule direct speech should be paraphrased as indirect and indirect as direct. A good exercise is to have both done in each case. Any tendency to make the paraphrase extract a piece of free composition must be checked. Explanations, enlargements, intrusion of exterior knowledge, elaboration, and amplification are not required. The meaning and statements of the original strictly limit the matter, and attention is to be given solely to the best manner of restating the matter.

Simple rules are to be propounded and enforced in the early stages, and a good plan is to have "DO" and "DON'T" charts to hang before the class during first exercises, and to refer to them when errors arise from disregarding them. They should be somewhat as follows :—

DO

1. DO study the extract first as a whole.
2. DO re-write it in plain prose order.
3. DO study it by paragraphs and then by sentences.
4. DO try and change the style and construction.
5. DO try and write the author's meaning in good plain English.

DON'T

1. DON'T bother about the hard words.
2. DON'T attempt to substitute synonyms at first.
3. DON'T use any word or expression that you do not fully understand.
4. DON'T be afraid to leave words for which there are no good alternatives.
5. DON'T introduce new matter.

CHAPTER XII.

IDIOM.

“A ludicrous proof of the ill effects of the too preponderating use of the statelier older classics is seen in some forms of what is known as ‘Baboo English’. It is not surprising that after a long study of Milton, Shakspeare, and Bacon, to the exclusion of contemporary classics, the educated Hindu often finds himself using an idiom which in his mouth must needs be stilted and antiquated. If the chief aim set before such students of English were a mastery of modern idiom and style, one would think that they should be practised or ‘soaked’ in modern authors until they were at least at the stage represented by the average English-born boy of sixteen or seventeen. As it is, they are set to prepare Bacon’s ‘Essays’ for examination—with a careful translation of them into modern English by way of key. Could a greater waste of effort be conceived ?”—*P. A. Barnett.*

“No grammar can stand as a substitute for all the careful reading which even the youngest student should have done, for the *hearing of good speech from the lips of others*, and for all the efforts after correctness and intelligent expression to which his natural powers have already inclined him.”—*Foat.*

CHAPTER XII.

IDIOM.

“An idiom is a mode of expression *peculiar* to a language, how then can it be studied apart from language or be translated?”—*Thring*.

PERHAPS the really best way of teaching Idiom is not to teach it at all. Certainly one of the saddest of the many sad reactions of the examination upon the teaching of English is the system of “teaching” five hundred idioms from a book, in the hope that five of the five hundred will be “asked”. The boy learns a great number of, to him, foolish and meaningless sentences stripped stark naked of their context. Of the use of them in conversation he knows nothing, and when he endeavours to “work one in” the result is usually laughable.

Some strong-remembered victims of a stern teacher and a stout textbook on the other hand learn such a vast number by heart that their conversation consists largely of mangled idioms. Such a one will tell you that he felt like a drowning man spitting straws when his other-self fellow-brother suddenly picked up quarrel with him and gave him tats for tits before he could either nip his buds or spoke his wheels.

It is in no wise his fault and he is not the person to ridicule. It is his great misfortune, and the examination system and the incompetent examiner are the ridiculous and blameworthy causes of his state. If a youth has to learn a vast number of idioms by heart, but never gets any conversation, such a result is inevitable. If he has been brought up on translation, examination “hints,” and idioms, his spoken English is inevitably a literal translation of vernacular idiom garnished with English idioms which are

usually either mangled or such idioms as no educated Englishman has ever used or heard. When not mangled they are almost certain to be misused because they were learnt by heart apart from any context. An idiom is not a thing to expose in shameless nudity. It requires the decent dressing of context. And yet boys have to learn by heart, for examination reasons, such illuminating sentences in all their bare baldness as, "He went to the dogs," "He goes the pace," "It went to rack and ruin," "I have other fish to fry," "He bought a pig in a poke," and so forth. When education is prostituted to examination in this way, is there any wonder that the boy who has nothing whatever to associate mentally with these idioms uses them in some such way as, "The poor fellow having gone to dogs and racks and ruins through failure in business and buying pigs in pokes and going the paces thought he had better go elsewhere and fry fish"?

Much of what is called "Baboo English" is English in which idioms are wrongly used, and is what it is simply because its speaker was taught English as a dead language for an examination, instead of having been taught English as a living language for the market-place.

Add to this an examiner who thinks that it is his business to "catch" the examinee with rare and recondite exceptions to rules, and questions on matters unknown outside a cram-book, and the thing is complete.

Surely "Baboo English," surprising as it is, is in no way surprising when the processes of its manufacture are impartially considered.

The writer is in possession of the following genuine pearl of price from a gentleman who could honestly write himself B.A. of an Indian University (and, did he but know it, could also doubtless have said that in all his weary years at school he had never once had a single sane lesson in living English). The letter runs precisely as follows:—

"HONOURABLE AND RESPECTABLE MISTER,

I hereby take the liberty to seize bull by horns and grasp time by forelocks and lift the hands of supplication to the

feet of your honour full well knowing that by hooks and by crooks your honour will do the needful and snatch self and family-members from clutches of hard earned poverty and drive wolf from door to right-about.

Your honour must be knowing that I have ere this full many a times and oft brought forth application for a post as a hand under your honour's kind control. But an ill wind blew no goods and I am still left to starve in peace. Such a bevy of miseries collapses me and runs riots. Unless your honour can come to my assistance with goddish promptity I am head over heels fearing to-befall, and going to wall inveterately also dogs.

Trusting that your honour can soon give me a decent handsome post that adversity may no longer pinch into me.

I am begging to remain with excuse and apologies for the troubles and kindness.

Your etc."

This poor fellow had spent much time and money that he might be taught English, and this was the best he could do when writing for the help he so earnestly desired and greatly needed. It may be funny, but it is a comedy with a very large element of tragedy.

We do not want to teach boys idioms in order that they may secure five marks in an examination and talk and write trash when trying to earn a living. We want to teach them to speak and write the current colloquial English of everyday affairs and to bear in mind the dictum: "The object to be kept in view in the teaching of modern languages should be the acquisition by the pupils of a power which may be of permanent use to them after leaving school or college, for practical purposes, for literary studies, or for scientific information". This will not be furthered by the learning by heart of hundreds of detached and meaningless so-called "idioms". Let the idioms be learnt by *use*, by actual encounter with them in reading and conversation, by practical experience, and let him be no more actively conscious that they *are* idioms, than the Englishman is actively conscious that they are idioms when he uses them. When an Englishman says, "How do you do?" (or a Frenchman in the French language and idiom, "How do you carry yourself?") he does not consciously think to himself, "That was an idiom".

It is his way of inquiring after another person's health, and he is not conscious of its idiomatic peculiarity. Similarly the Indian boy's way of inquiring in English after another person's health should be, "How do you do?" (because that is the phrase his teacher has always used without any translation or comment), and he should not be conscious of its idiomatic peculiarity.

If he has been taught English "directly," he is accustomed to hearing the idioms, "How do you do?" "How old are you?" and so forth in their proper context and setting, and he uses them naturally and rightly without regarding them as idioms at all. On the other hand, he does not translate his own idiom and say, "What is your health like?" or "How much is your age?"

Another danger of the learning by heart of idioms without context and without experience of their use, is the likelihood that the learner will make their words interchangeable, will use synonyms for the words essential to the idiom, and will generally deal extensively in false analogy—in addition to the misuse and misapplication of the entire and correct idiom.

If he can "pick a quarrel," why can't he "pick a fight"? He certainly sees no reason why he shouldn't. If one can fall "head over heels," why not "head over toes" too? If "odds and ends" is a sound little idiom, why not say "They fought bravely against overwhelming odds and ends"? If "raining cats and dogs" and "He went to the dogs" are good English idioms, why not "He went to the cats and dogs"? If "It goes against the grain" is all right, why not "It goes against the corn"? If the wicked "repent in sack-cloth and ashes," why not "in sack-cloth and cinders"? If it is fine idiomatic English to say "I heaped coals of fire upon his head," why is it not just as sound to say "I heaped charcoals of fire on his back"? If he can "catch a cold," why can't he "catch a toothache," or a wooden leg?

The boy cannot see any reason why. The one sounds as good as the other, for he has never heard either in use. They are not living moving English to him; they are dead dry words, meaningless noises, wretched things to cram, gabble, and remember as nearly as possible. They can sound neither right nor wrong in conversation—because they do not sound at all for him. His

English is all printed, and is as *practically* useful for everyday business as is his Sanskrit or Persian. The best way to teach idioms is not to teach them at all (as such), and the folly of teaching them in piles and miles and masses apart from all context is one of the many follies to which the examination and the ignorant inexpert examiner have driven the teacher.

Boys who have been taught to *talk* English; who have gathered their vocabulary and their stock of phrases by imitation, repetition, and practical use; who have not merely translated and learnt rules, do not misuse common phrases and idioms. Those who have learnt English by means of grammar rules and translation, do.

It is the latter who habitually say and write, and always will say and write, such rubbish as: "The poor man died away" for "The poor man died," "They went into the garden and enjoyed" for "They went into the garden and enjoyed themselves," "You must be knowing" for "You know," "He spends away his money" for "He spends his money," "My family-members" for "The members of my family," "He plays mischief very much" for "He is very mischievous," "Each and every one of them is English-knowing" for "They all know English," and so forth.

If English is taught by the "Direct" Method, it *is* idiomatic English and there is an end of the matter. The pupil commonly uses common idioms. Such idioms as he does not commonly use are not common enough to be worthy of special study by a school-boy, and, in any case, it is worse than useless to learn them by heart by hundreds, and devoid of context.

CHAPTER XIII.

LITERATURE.

"The asinine feast of sow-thistles and brambles which is commonly set before them, as all the food and entertainment of their tenderest and most docible age."—*Milton*.

"Unfortunately the whole system of higher education in India is radically vicious in plan, and if not actually disastrous, at least almost profitless in effect. It is organized solely with a view to results on paper. The candidate must not be expected to know anything outside his textbooks."—*G. W. Stevens*.

"The school should try to rouse in its pupils an interest in literature, and to give them knowledge of when and how that interest may be satisfied. The reading of good literature is one of the best and most easily accessible modes of employing the leisure time of life, which, when badly employed, is no blessing but a curse. The most severe condemnation which can be passed on any school is that it sends its pupils out into the world with no tastes developed and no habits formed to lead them, both in the present and in the future, to employ their leisure hours in a manner worthy of rational and civilized beings."—*Welton*.

CHAPTER XIII.

LITERATURE.

. "By the study of literature as *literature* I mean the study of a poem or prose-work for the sake of its substance, its form, and its style; for the sake of the thought and imagination it contains, and the methods used to express these; for the sake of its lofty, large, or acute perception of things; its power of exposition; the beauty, force, and meaning of its metaphors, its similes, its epithets; the strength and music of its language."—*Courthope-Bower*.

Does the Indian schoolboy ever really arrive at English *literature*? No he does not. Therefore a mighty portion of the prize of his long and weary labours is never grasped, and a vast area of his rightful inheritance is closed to him. There has not been sufficient time, even as it was, to make him adequately expert in parsing tricky words, in analysing crooked sentences, in committing to memory five hundred idioms, in learning definitions, in amassing a stock of rules, in hunting cunning rare exceptions by wayward paths to their obscure lairs, in learning lists of incorrect sentences, in bolting the latest bazaar guide to the matriculation with Model Answers to Ten Thousand Questions, and in doing a vast number of other vain things which waste the time, hope, life, and energy of the examination-wallah. How should there be time for either literature or conversational speech?

At the entrance of the Elysian fields of literature the examiner takes his stand and points to a notice: "Abandon hope of Matriculation all ye who enter here," and none enter. A guide-post points the student away along the blistering path to the examination-hall and the due desirable ignorance of written and spoken English.

In "higher" examinations a youth may win a "literature" prize

(with distinction) with a cramméd and uncomprehended essay on Scott and never have read one word of Scott in his life.

But do not schoolboys have Readers? Do they not sometimes even have as Readers a single continuous story? More, is not this story sometimes suitable and actually within their sphere of interest, tastes, and comprehension? Granted. And what is done with the last-named story, with the other stories, and with the fragmentary readers?

They are parsed, analysed, paraphrased, taught, annotated, expounded, crammed, "allusioned," gabbled, mangled, and murdered. For they are examination pabulum and in no wise to be regarded as literature.

Is the English lesson in the upper classes to aim at enriching thought, widening outlook, and storing the mind? Is it to aim at awakening the imagination, developing the character, sowing fine thoughts, and offering sweet ideals? Is it for the intellect and emotions, for satisfaction, for beauty and joy?

Certainly not. The finest and most inspiring writings of the thinkers and poets and "prophets of the beautiful" are to be buried beneath the "monstrous superfetation of notes". You cannot *examine* literature as literature, so away with it, as such.

Take the finest poem, legend, story, myth, oration, play—what you will, and put it before the boys whose minds you are paid to train—and let it at once educationally decay and breed a mass of maggot "notes". Let it be scribbled about, crammed about, lectured about, examined about, until what should have been a sweet-breathed breeze from a broader, finer world, becomes a stink in the nostrils of the boy.

Waste no time and words on beauty, on the true teaching of the poem, on the real inwardness of the message, and in its application to life. Make no attempt to create a thirst for all such draughts. Utterly ignore what made it what it is, famous and cherished. Parse it.

Of course there can be no literature for boys who are working for an examination, save in the most rare event of its being an examination which will content itself with knowing that the boys have really read and understood and appreciated what they are

expected to have read. And let even such an examination beware lest it leads to the heart-breaking travesty, *Take down the following list of Beauties of this poem and learn them for next time.*

How *can* the real teacher develop and guide a taste for literature?

Much depends upon the library, which depends upon the headmaster who stocks it, and much upon the "readers". More depends upon the examination and most upon the examiner.

Little can be hoped so long as Matriculation examinations are to be passed brilliantly by a knowledge of a famous book of "Hints" on Grammar, and an abysmal ignorance of English literature (and speech). Less can be hoped while the wretch who thirsts for "definitions" flourishes as an examiner.

Where there is an interesting book to be read for a School Final examination, and, better still, where the teacher is teaching boys and not "satisfying examiners"—there is opportunity for creating the thirst and cultivating the taste for literature.

The one thing needful, the great essential, the *sine qua non* is Interest. Make the book *more* interesting (with story, picture, description, model, and so forth) when you have chosen one that is *most* interesting. Posterity will refuse to believe some of the things done in schools and in the name of Education, and one of the most difficult things to believe will be the account of the books studied in class and dumped in the library.

There is no excuse either, for the production of reading-books for children is nowadays a very fine art indeed. The best and greatest and most suitable of English books are beautifully produced, handsomely illustrated, perfectly printed, and well bound, at a remarkably low price. In the case of many famous novels written in simple English, the stories are abridged; and in the case of many written in a more difficult style, the story is re-written in language suitable for Indian schoolboys. Such books are not only very valuable in themselves, but also serve as easy and alluring paths to the actual works of the author, and create a desire to read more of his writings. They feed and they give an appetite while feeding.

Much of the reading should be done at home; the time in class should be devoted to the clearing up of difficulties, the

increase of interest by showing pictures, enlarging knowledge of the subject-matter, correlation with History or Geography, giving further information in elocutionary reading and in silent reading.

Plenty of time should be spent by the teacher in himself reading to the pupils.

A good plan for the encouragement of reading (both as a pursuit and as a mechanical art) is to allow and encourage boys to select a very interesting and suitable story during the week, and to read it aloud to the class, after submitting it to the teacher for approval.

An idea which takes a good deal of combating, and needs it, is that a seventh standard class must, in the reading-lesson, always read aloud, and that fifty boys (if most unfortunately there are so many, as is usually the case) must sit and hear the same paragraph hammered out a dozen times on end by a dozen of their number. If a boy cannot read aloud by the time he reaches Standard VII, he never will. The time for the learning and practice of the mechanical art has gone by. Save for occasional elocutionary reading by the teacher and the best readers, the reading-time in Standard VII should be literature-time, silent reading, the study of a good author for mental and æsthetic development, and for the creation of the habit of reading and the thirst for literature.

"Silent reading in which each pupil can go at his own rate, can return on himself, can compare passage with passage, can pause to reflect or to make sure he has grasped the meaning, can refer to the dictionary and other books to clear up difficulties, is the appropriate means of bringing his mind into relation with statements of fact and trains of reasoning."—*Welton*.

A very good custom is that of having *one* piece of fine prose, at least, learnt by heart, both for the value of its content and the beauty of its diction. After all, "the best way to learn to write is to read," or, in other words, a good prose style comes from reading good prose. An excellent extract for this purpose is Ruskin's "Books and How to Read Them," which every student of English should either know by heart, or read so often that he almost knows it by heart:—

"I want to speak to you about books, and how to read them. We all of us wish to associate rather with sensible and well-informed

persons than with fools and ignorant persons, and according to the sincerity of our desire that our friends may be true, and our companions wise—and in proportion to the earnestness and discretion with which we choose both, will be the general chances of our happiness and usefulness.

But, granting that we had both the will and the sense to choose our friends well, how few of us have the power! or, at least, how limited, for most, is the sphere of choice! Nearly all our associations are determined by chance or necessity, and bound within a narrow circle. We cannot know whom we would; and those whom we know, we cannot have at our side when we most need them. All the higher circles of human intelligence are, to those beneath, only partially open for a very short time.

We may, by good fortune, obtain a glimpse of a great poet, and hear the sound of his voice, or put a question to a man of science, and be answered good-humouredly; we may intrude ten minutes' talk on a cabinet minister, answered perhaps with words worse than silence, being deceptive. And yet, these momentary chances we covet; while, meantime, there is a society, always open to us, of people who will talk to us as long as we like, whatever our rank or occupation; talk to us in the best words they can choose, and with thanks if we listen to them.

And this society, because it is so numerous and so gentle, and can be kept waiting round us all day long, not to grant audience but to gain it—kings and statesmen lingering patiently in those plainly furnished and narrow ante-rooms, our book-case shelves—we make no account of, perhaps never listen to a word they would say, all day long!

You may think that the apathy with which we regard this company, who are praying us to listen to them, is because the living people talk of things that are passing, and are of immediate interest. I admit that this motive does influence us, so far as we prefer those rapid and ephemeral writings to slow and enduring writings—books, properly so-called. For all books are divisible into two classes, the books of the hour, and the books of all time.

The good book of the hour—I do not speak of the bad ones—is simply the useful or pleasant talk of some person whom you

cannot otherwise converse with, printed for you. Very useful often, telling you what you need to know; very pleasant often, as a sensible friend's pleasant talk would be.

These bright account of travels; good-humoured and witty discussions of questions; lively or pathetic story-telling; firm fact-telling, by the real agents concerned in the events of passing history,—all these books of the hour are a peculiar characteristic and possession of the present age: we ought to be entirely thankful for them, and entirely ashamed of ourselves if we make no good use of them. But we make the worst possible use if we allow them to take the place of true books; for, strictly speaking, they are not books at all, but merely letters or newspapers in good print.

A book is not a talked thing but a written thing; and written, not with the view of mere communication, but of permanence. The author has something to say which he feels to be true and useful, or helpfully beautiful. So far as he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound to say it clearly and sweetly, if he may, clearly, at all events.

This is the piece of true knowledge or sight, which his share of sunshine and earth has permitted him to seize. He would fain set it down for ever, saying, 'This is the best of me; this, if anything of mine, is worth your memory'. That is his 'writing'; it is, in his small human way, and with whatever degree of human inspiration is in him, his inscription, or scripture. That is a 'book'.

Books of this kind have been written in all ages by their greatest men. These are all at your choice. This court is open to you, with its society wide as the world, numerous as its days, the chosen, and the mighty, of every place and time. Into that you may enter always; in that you may take fellowship and rank according to your wish. This court of the past differs from all living aristocracy in this; it is open to *labour* and to *merit*, but to nothing else.

Do you ask to be the companion of nobles? Make yourself noble, and you shall be. Do you long for the conversation of the wise? Learn to understand it, and you shall hear it. But on other terms?—no. If you will not rise to us, we cannot stoop to you. The living philosopher may explain his thought to you with considerable pain; but here we do not interpret—you must

rise to the level of our thoughts if you would be gladdened by them, and share our feelings if you would recognize our presence.

If the author is worth anything, you will not get at his meaning all at once. Not that he does not say what he means in strong words, but he cannot say it all; and what is more strange, will not, but in a hidden way and in parables, in order that he may be sure you want it.

When you come to a good book, you must ask yourself, 'Am I inclined to work as an Australian miner would? Are my pickaxes and shovels in good order, and am I in good trim myself, my sleeves well up to the elbow, and my breath good, and my temper?' And, keeping the figure a little longer, for it is a thoroughly useful one, the metal you are in search of being the author's mind or meaning, his words are as the rock which you have to crush and smelt in order to get at it.

And your pickaxes are your own care, wit, and learning; your smelting-furnace is your own thoughtful soul. Do not hope to get at any good author's meaning without these tools and that fire; often you will need sharpest, finest chiselling, and most patient fusing, before you can gather one grain of the metal.

Therefore, first of all, I tell you earnestly that you must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable; nay, letter by letter. You might read all the books in the British Museum, if you could live long enough, and remain an utterly 'illiterate,' uneducated person; but if you read ten pages of a good book, letter by letter—that is to say, with real care—you are for evermore, in some measure, an educated person.

The entire difference between education and non-education (as regards the merely intellectual part of it) consists in this care. A well-educated gentleman may not know many languages, may not be able to speak any but his own, may have read very few books. But whatever language he knows, he knows precisely; whatever word he pronounces, he pronounces rightly.

An ordinary clever and sensible seaman will be able to make his way ashore at most ports; yet he has only to speak a sentence of any language to be known for an illiterate person; so also the

accent, or turn of expression of a single sentence, will at once mark a scholar.

Let, then, the accents of words be watched, but let their meaning be watched more closely still, and fewer will do the work. A few words well chosen and well distinguished will do the work that a thousand cannot, when every one is acting equivocally, in the function of another."

And if fearful and wonderful books have been chosen as "Readers," what fearful and wonderful poems have been selected for recitation.

It is bad enough when an Indian fourth standard has to warble and gabble—

That éarly beam
So fáir and sheen,
Was twinkling through
The házel screen,
When róusing at
Its glimmer red,
The wárriors left
Their lówly bed,
Look'd óut upon
The dáppled sky,
Muttér'd their sol-
Dier mátins by, etc

but is not the deepest depth of piteous parody reached when parrot-wise they chant—

No, no! go not to Lethe, neither twist
Wolt's-bane tight-rooted, for its poisonous wine;
Nor suffer thy pale forehead to be kist
By night-shade, ruby grape of Proserpine;
Make not your rosary of yew-berries,
Nor let the beetle, nor the death-moth be
Your mournful Psyche, nor the downy owl
A partner in your sorrow's mysteries;
For shade to shade will come too drowsily,
And drown the wakeful anguish of the soul.

whatever else happens to the pale forehead of the juvenile Indian student of Keats, it certainly won't be brought voluntarily into the

neighbourhood of a book. The wakeful anguish of his soul will have been sufficient unto the day of his "education".

Matthew Arnold, poet and Inspector of Schools, wrote: "That the poetry chosen should have real beauties of expression and feeling, that those beauties *should be such as the children's hearts and minds can lay hold of*, and that a distinct point or centre of beauty and interest should occur within the limits of the passage learnt—all these are conditions to be insisted upon".

And the most important and special condition is that italicized. The primary essential is comprehension.

Narrative poetry is for the reason, and on account of its greater interest for children, the most suitable.

If a teacher told an intelligent seventh standard the story of King Robert of Sicily in simple vivid speech, showed them Palermo and Rome on the map, produced a picture of a Norman monarch, of a cathedral and of St. Peter's at Rome and referred to Robert's contemporary in India—the reading of Longfellow's poem would be highly beneficial. The class would hear it, and then read it, with interest and avidity—and draw a very sound moral.

When they heard that it was one of a series of "Tales of a Wayside Inn," they would probably ask for some more of them.

Nor, in a senior class at any rate, should there be any confusion between "recitation" and learning valuable extracts by heart. Recitation is an art, and an art to be acquired. But the poems which are used for the purpose most certainly suffer, and, by the time they are discarded, are, as remarked above, utterly loathsome to the boys who have been drilled in the proper pronunciation, enunciation, articulation, emphasis, expression, and so on, of every word. When a poem is to be learnt by heart without any particular intention of using it as the medium of a display of elocutionary and histrionic abilities, the line-by-line method and steady *drill* in correct delivery should be abandoned. If the object is appreciation of beauty and acquisition of a sample of the beautiful, it will hardly be attained by dissection, line-by-line learning, and the pursuit through dreary practice of mechanical accuracy of delivery.

On this subject Mr. David Salmon observes:—

"With regard to the teaching of literature in secondary and higher schools certain considerations may be suggested.

1. What has to be studied is *literature*, not philology, or Grammar or History. Much valuable information on each of these subjects may be picked up by the way, but the curiosities of the journey must not make the pilgrim forget the shrine which he set out to reach. Books must be considered as works of art, things of beauty, pictures of manners, revelations of the author's mind, contributions to the solution of the problems of life and destiny, *not* as an aggregation of lines to be parsed, analysed, and paraphrased, allusions to be explained, and words to be defined and traced to their roots. The great examining bodies have given a strong impetus to the study of English classics, but they have, at the same time, helped to foster the delusion that the purpose of the study is to satisfy the examiners. Innumerable editions of the classics have been published, many of them showing sound scholarship, but (with very few exceptions) the trail of the examiner is over them all. If the production annotated be a play, the intentions of the writer, the means by which he obtained his effects, the development of character, the beauties and blemishes of the style are ignored; while the verbal points dear to the heart of most examiners are discussed at great length. The editors do not admire, they dissect.

2. When a work is to be mastered the students should take a comprehensive view of it as a whole before beginning the minute study of any part of it. One cannot understand a part without some knowledge of the whole. On a first reading of the 'Merchant of Venice,' for instance, one would not know who Antonio, Bassanio, Portia, and Shylock were; why Bassanio wished to borrow money; or why his rich kinsman was compelled to try what his credit would in Venice do—all points which would be perfectly clear on a second reading.

3. Books about literature are not literature, any more than a cookery book is a dinner. Manuals giving the biography of a writer, criticisms of his works, the place of each in the history of his own mental development, and the mental development of the nation, are valuable as guides to one travelling through his works, but not as substitutes for travel.

4. The study should be systematic, works being selected on

some intelligible and well-considered principle. This principle might be psychological, historical, personal, subjective, or chronological, though the last certainly should not be adopted except in the case of adults "

Similarly Mr. P. A. Barnett remarks :—

" It has been laid down by practical experts that all courses of instruction should be the same in each stage for all pupils whatever their destination. If this is true at all, as may be conceded, it is surely and most unmistakably true in the teaching of English literature, so far, certainly, as English literature can be made a subject of school instruction. It cannot, happily, be made a ' technical ' study ; it cannot be shown to contribute directly to the productive efficiency of a youth as an earner of bread. It need not therefore be manipulated so as to produce the sort of results that can be checked wholesale and so tabulated. We use it to cultivate mental habits and tastes, not to facilitate automatic processes. If they are proceeding to a university, we assume that there they will be able and will be encouraged to continue their work in a philosophical spirit. If they are not destined to pursue some academic course, or even if, in a university, their energies are diverted elsewhere, we are all the more bound to use the training in English in order to develop taste and general critical power and to give some knowledge of literature. There is therefore no branch of general literary study on which in the last school stage we might not profitably bestow some attention, we have merely to determine which of the tools that we are ready to place in their hands will be most useful to our pupils hereafter. Of all possible studies this constitutes the peculiar ' technical ' training inalienable and inseparable from the nature of the school, and not less so in the highest form than in the lowest. Under no circumstances is it conceivable that in any school not of the barest technical type it would be desirable to permit the absence of any pupil from the lesson in English literature. Nor is there any book of classical character, whether it be drama, oratory, philosophy, or history, which may not be used in the last school years, at all events ; the selection and treatment always of course being determined by the general intellectual level of the class."

CHAPTER XIV.

THE TEACHING OF ENGLISH. SUMMARY.

A SEVEN-YEARS' ENGLISH COURSE.

THE principles of the correct method of teaching English from Standard I to Standard VII may be summarized as follows:—

General Object.—"The acquisition by the pupils of a power which may be of permanent use to them after leaving school, for *practical* purposes, for literary studies, or for scientific information."

General Method.—"That which gives the pupils with the greatest speed and certainty, an effective mastery of the language. This method is the 'Direct' Method." Therefore—

1. English should be taught in English through the ear, and by imitation and practice.
2. Speech should be constant, and should be speech about things.
3. Grammar should follow speech and be inductive.
4. Composition and paraphrase should be oral, and should be taught from the beginning.
5. All branches of English study should be correlated to form one whole, and be taught in such a way as to illustrate and aid each other.
6. The main purpose in teaching reading should be to produce both the desire and the ability to read good literature, and to aim at the formation of the habit of reading as a pastime. Mere elocution is secondary, though important. Hence—
 - (a) In addition to elocutionary reading there should be plenty of silent reading followed by conversation, question, and comment.

(b) Reading-books should be as attractive as it is possible to make them, well and profusely illustrated, simple in diction, and interesting before "instructive".

(c) The most suitable poems should be learnt by heart, not for recitation but for the mere acquisition of what is beautiful. Unlike the recitation-poems, they should be learnt as wholes and with as little dissection as possible.

7. Self-expression must be gradual and continual, from the imitated sentence to the argumentative essay. There must be constant encouragement in all the phases of imitation, reproduction, variation, and origination. Hence—

(a) Composition must begin with the imitation of comprehended speech, and must be oral, as well as written, in all standards.

(b) Written composition must not be memory-work, and the language as well as the facts must not be supplied.

(c) Paraphrase must be practised, and must take note of general meaning and construction, and not of "hard words".

(d) Essay-writing must culminate in the production of entirely original work and creative effort.

8. It must be remembered that writing is *one* way and not the only way of expressing thought, and that as writing is merely instrumental to this, so spelling is merely instrumental to writing. Hence—

(a) There should be at least as much oral work as written.

(b) Spelling should be taught through the eye, and by transcription.

9. We must aim, the whole time, at *fluency of speech* and at the power and *desire to read*. A good course of English study covering seven years is as follows:—

Standard I.—The acquisition of a vocabulary of English words which are the names of things, actions, qualities, etc., with which the boy is perfectly familiar; and the use of these words in simple sentences.

Reading a very simple book in which his vocabulary of words and his sentences are found in print, and in which nothing is new to him but the print itself.

Transcription from this book and from the blackboard.

The formation of his own simple grammatical classifications, definitions, and rules.

The use of the present, past, and future tenses.

Simple conversation on matters which interest him and are entirely within his sphere of observation and experience.

Learning a few nursery rhymes by heart.

Correct pronunciation absolutely essential.

Standard II.—The increase of the vocabulary of English words to include the names of things, actions, qualities, etc., with which he is not already familiar but which can be demonstrated by object, model, and picture.

The variation of simple sentences.

Reading a very easy, interesting, and well-illustrated book, with complete comprehension of what is read.

Transcription from this book.

Very elementary analysis and parsing of the sentences and words which the boy himself actually uses.

The use of all tenses and moods.

Simple conversation about matters he understands, about objects and pictures, and about the reading-book.

Learning one or two very simple poems by heart.

Correct pronunciation absolutely essential.

Standard III.—The increase of the vocabulary of English words until it equals his vernacular vocabulary and to include the names of all things, actions, qualities, etc., of which he is likely to read in his new reading-book as well as the commonest technical terms of agriculture, manufacture, commerce, communication, shipping, trade, etc.

Reading a simple, interesting, and attractive book with complete comprehension.

The manipulation of sentences and variation of expressions.

Transcription and dictation from the reading-book.

Very simple grammar arising from the actual reading and speech of class, taught inductively. No rules, definitions, formulæ, or "lists of exceptions" to be learnt by heart.

Elementary analysis and parsing of the boy's own speech.

Conversation in daily life, common childish topics, the reading-book, games, etc.

Learning some simple poems by heart.

Correct pronunciation absolutely essential.

Standard IV.—Conversations about pictures.

Reading an interesting prose and poetry reader, with complete understanding.

Transposition and oral paraphrase of the poetry.

Re-telling of very simple stories told several times in different forms. Dramatization of suitable easy stories or fables and the oral telling of the tale dramatized.

Transcription and dictation.

Simple elementary grammar. Parsing and analysis of sentences used by class.

Conversation on subjects arising in the reading-lesson, topics of local juvenile interest, and on matters relating to school and home life.

Recitation of suitable poems and learning by heart of others. General encouragement of the use of the library.

Correct pronunciation absolutely essential.

Standard V.—Conversation on suitable topics and on the subject-matter of the reading-book.

Reading interesting prose and poetry readers in school, and a suitable book at home.

Transposition and oral paraphrase of the poetry. Oral summarizing of extracts.

Oral description of book read at home, and elocutionary reading to class of extracts selected from same.

Reproduction in writing of stories dramatized.

Simple "concrete" grammar.

The writing of suitable letters of various kinds.

Recitation of suitable poems and learning by heart of others.

Systematic use of the library.

Correct pronunciation absolutely essential.

Standard VI.—Conversation upon current events of suitable nature for schoolboys to discuss.

Reading interesting prose and poetry readers.

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"Concrete" grammar of portion read.

Written descriptions of pictures, models, objects, science experiments, school matches, etc.

Transposition and paraphrase of poetical extracts.

Recitation and learning by heart of other poems.

Short essays on subjects well within the experience and interest of the class. Letter-writing. Summarizing.

The systematic use of the library and encouragement of private reading and further research into the history, geography, science, etc., studied in class.

Oral description of books read, and elocutionary reading of passage selected by boys from their library books.

Encouragement of debate.

Correct pronunciation absolutely essential.

Standard VII.—Conversation.

Reading of several suitable books (such as "re-written" novels), and study of poems.

"Concrete" grammar.

Essays—descriptive, narrative, didactic, reflective, and argumentative.

The paraphrase of suitable extracts. Letter-writing.

Systematic private reading with individual help and guidance.

Translation into and from the vernacular.

APPENDIX.

QUESTIONS FOR CONSIDERATION.

These questions have been selected from English and Indian Examination Papers and are arranged to correspond with the chapters of this book.

I, II, III, IV, AND V.

1. What do we understand by the "Direct" Method of teaching foreign languages?
2. Compare the respective merits and demerits of the so-called "Direct" and "Translation" Methods.
3. "A living language is as different from a dead language as any other living thing is different from a corpse—and should be treated as differently by teachers." How would you show your appreciation of the truth of this statement when commencing to teach English?
4. What are the essential principles of the "Direct" Method of teaching a foreign language, and how would you apply them in the teaching of English to Indian children?
5. It has been officially explained that one chief object of exercises in English should be "to add to the scholar's store of words". Say why it is desirable to do this, and by what sort of exercises the object can be most effectually attained.
6. "False analogy has been as misleading in the adoption of teaching-methods as in other directions." Discuss the application of this method to the teaching of dead and living languages.
7. What are the peculiar difficulties and dangers in the path of the teacher of English by the "Natural" or "Direct" Method in this country?

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8. To what extent should the vernacular be permitted in the early lessons by the "Direct" Method?

9. Is the "Direct" Method of learning English followed in any of the European countries?

10. What selection of words would you make for your first year's teaching of English by the "Direct" Method?

VII.

1. Discuss the influence which the careful preparation of the repetition must have upon the upper classes of a school.

2. Name some poems or poetical extracts which you think suitable to be learned by heart by scholars of Standards IV and VII respectively, and give your reasons for choosing them.

3. What preparatory work should be given to a senior class before it is allowed to commit a passage of poetry to memory?

4. What is meant by *simultaneous* reading? How should it be conducted, and what is the use of it?

5. What is meant by *tone*, *accent*, *emphasis*, and *expression* in reading? Say why they need special attention, and how you can best deal with them.

6. Say what sort of reading lessons you have found most interesting to young children, and describe the way in which you would try to secure *distinct articulation*.

7. Name a few words which are specially difficult for young children to read owing to the presence of *silent* letters.

8. What is meant by *distinct articulation* in reading? Name any words which present special difficulty to learners, and mention any form of exercise that is most useful in correcting faulty articulation.

9. Explain the use which a teacher should make of simultaneous and of pattern reading, and say what objection (if any) there is to an excessive use of either method.

10. In teaching the elements of reading to young children, say whether it is better to begin with little words and afterwards call attention to the letters, or to begin with the alphabet and afterwards make up simple words. Give your reasons.

11. What are the chief difficulties to be encountered in teaching children to read?

12. Detail some of the disadvantages of teaching reading by the alphabetic method.

13. Write out some sentences containing five or six words which would present difficulties to each of the three lowest classes, and explain the progressive character of your method.

14. Describe the various methods commonly employed for teaching young children the first steps of reading. State which you prefer, and give your reasons.

15. What preparation should be made by a teacher before giving a reading lesson to a lower class, both as regards the language and the matter of the lesson?

16. In the following sentence explain the peculiar difficulties presented by the words in italics in the early stages of reading:—

“He *would* take no *pains* to *teach* any boy *who* could not at least *write what* boys of *eight* years old can write.”

17. What especial care would you bestow upon the less advanced readers in your class before, during, or after a reading lesson? How can home lessons be utilized for teaching reading?

18. Explain how the reading of dialogue and recitation may be employed to remedy want of intelligence in reading. For what reasons should more than one set of reading books be employed in each class?

19. Which subjects of instruction can be best taught by reading books, and which by oral lessons? Give reasons in each case for your classification.

20. Name some of the qualities of good reading.

21. What special help should be given to an older child backward in reading, to obviate his being placed in a class of younger children? What harm would it do a child to be so placed?

22. Give some rules which you intend to follow for securing (1) distinct articulation, (2) intelligent expression in reading.

23. What are the commonest faults which you have found in the reading of children? How would you correct these faults?

24. It is sometimes complained that children do not read well because their reading lessons are constantly interrupted by the oral spelling of the more difficult words. Do you consider such

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interruption necessary, and if not, how may good spelling be attained without it?

25. Explain what may be done by the help of reading books to impart geographical and historical information in schools in which Geography and History are not specifically taught.

26. What is meant by style and expression in reading, and how can they best be taught?

27. What is the best way of arranging a class for a reading lesson so as to secure (a) distinctness of utterance, and (b) readiness on the part of the scholars to observe and correct mistakes?

28. It is said that some children know their reading books almost by heart, and that when examined they are only reciting, not reading. How could you detect this fault, and by what means could you guard against it?

29. What is the use of pattern reading in teaching a class to read? Mention any common faults which a good teacher should avoid in giving such lessons.

30. Describe a plan followed in your school in beginning to teach the youngest children to read.

31. What are the chief points to be kept in view in teaching the art of reading? Name the advantages, if any, of exercises in silent reading in school.

32. Explain the use which you think it right to make of simultaneous reading and of pattern reading in teaching young children, and give reasons for the method you mean to adopt.

33. Distinguish between *articulation* and *emphasis* and *pronunciation*. What methods should you adopt with a reading class to ensure that these should be respectively clear, just, and correct?

34. Name the requirements for a good reading book. What are the most common faults in early books for children?

35. What does "tasteful reading" imply, and how can it best be cultivated in school?

36. What are the tests of good reading? Discuss the importance and usefulness (a) of pattern reading, (b) of silent reading, (c) of simultaneous reading.

37. Mention the principal conditions on which good reading

depends; and describe the kind of exercise likely to be most helpful in securing it.

38. Sum up the instructions you would give to a teacher respecting the conduct of a reading lesson. Refer especially to the means whereby he may make sure that the matter of the lesson is thoroughly understood.

39. Why is a school library an important supplement to the ordinary reading books? Give hints for selecting, arranging, and using a school library.

40. What are the conditions which should be kept in view in forming a good school library? Mention the titles of twenty books which you would choose for such a library, and state what rules you would lay down for its management.

41. If your advice were asked respecting the formation of a lending library in your school, what classes of books would you suggest? Name in each case two or three examples of books well suited for the purpose. By what other means is it in the power of a teacher to encourage in the scholars a love of reading?

42. Say in what way it is possible for a teacher to exercise a useful influence over the reading of children out of school.

VIII.

1. Explain the dictum, "Grammar should be learnt inductively and applied deductively".

2. Would you teach English grammar at all, and if so, how and when would you teach it?

3. How would you endeavour to make the study of English grammar interesting?

4. What is the value of grammar (a) as an aid to correct speech, and (b) as a means of faculty-training.

5. Discuss the statement, "Grammar is the art of speaking correctly".

6. Discuss "Correct speech is a matter of habit" and the application to the teaching of English.

7. Discuss the following, "Grammar may be regarded as an art and a science," and show its application in practice.

8. "The science of English grammar as defining the Parts of

Speech and developing the relations of these in the sentence is frequently pursued in the most superficial manner, because its classifications transcend the antecedent experience of the young student. His classifying faculty has not yet constructed the groups on which the definitions are based. . . . Grammar is, in fact, a subjective science and consequently . . . is one of the studies that in a logical order stands later in the series than the objective sciences which present their objects to the senses." Discuss this statement.

9. What is the value of grammar as a study? How would you remove this subject from dryness and formalism? What other elementary subject should be improved by knowing it? What is its connexion with logic?

10. Grammar has been sometimes defined as "the art of speaking and writing the English language with propriety". How far does this definition appear to you to be true or adequate? By what expedients other than the teaching of technical grammar is it possible to enrich a scholar's store of words, and to encourage precision in the use of them?

11. Point out some of the common mistakes of children as regards the use of Relative Pronouns, Conjunctions, and Punctuation.

12. The same word may be either a Noun, Verb, or Adjective in different sentences. Show from the following sentences how you would obviate this difficulty for children acquainted with those Parts of Speech only :—

He cast one *look* behind. She said, "*Look* at me". How do you *form* your letters? That letter has a curious *form*. He did it without *help*. Do not *help* him. The *cold* is severe in winter. It has been a *cold* season. Do not catch *cold*.

13. Make a table showing all the principal parts of a Simple Sentence, and give a short sketch of your method of teaching the term "Predicate".

14. Give briefly, with examples, the rules of Concord of the Verb with its Subject, when they are connected by Disjunctive Conjunctions in the order in which they would naturally arise.

15. Show that Grammar and Composition may be taught simultaneously from the first. Give examples of such Simple

Sentences as may be formed by children to illustrate the position of the Verb and Adjective in a Simple Sentence.

16. In teaching English would you prefer to begin with the Parts of Speech or with complete Simple Sentences? Give reasons for your choice, and show how you would proceed with the method which you prefer.

17. Name four or five poems or poetical extracts which you think suitable to be learned by heart by scholars of 9 and of 12 respectively, and give your reasons for choosing them.

18. Arrange the Parts of Speech in the order in which you think that they should be taken up in teaching grammar, and give reasons for your preference in each case.

19. In what order would you teach the Parts of Speech? Give some examples of the exercises by which you would make it clear that the class to which a word belongs depends entirely on the way in which it is used, and that the same word may often be used in several different ways.

20. Should the definition of a grammatical term be taught before or after the use and explanation of examples? Give reasons for your answer, and say how the two methods of procedure are logically distinguishable.

21. What notes would you prepare for the use of junior assistant in giving a lesson on the following question: "What is meant by *Case* in grammar? Do we find any instances in the English language of inflexion to mark *Case*?"

22. Show how you would teach the meaning of Subject, Predicate, and Verb to children of 8. Criticize the following definition of a Verb: "A Verb is a word which tells us what a thing does, or what it suffers, or what state it is in".

23. "*After* and *but* may be used as Prepositions, Conjunctions, or Adverbs." Write instructions for a young teacher who has to give a lesson on this statement.

24. In grouping together a large number of words having in them a common element, e.g. words ending in *-tion*, what generalization could be made, and how far could the scholars be helped to make the generalization for themselves?

25. Take the words *demonstrable* and *demonstrative*, *fortify* and

fortitude, *residence* and *resident*, *dictator* and *dictation*; and show in each case by reference to their structure how the two words are related, and how you would make their exact meanings intelligible to a class without giving formal definitions.

26. How far can the teaching of English grammar be made to bear practically upon the oral answering and written exercises of scholars?

27. What is meant by saying that Parsing is essentially a deductive exercise, and that the establishment of the laws of Syntax is deductive? Illustrate your answer by an outline of a lesson in Adjective Sentences (Clauses).

IX AND X.

1. What are the chief points to be attended to in correcting the composition of a senior class?

2. What general rules of composition would you give to a class which was required to write out from memory the substance of a short story?

3. After a class has reproduced in writing a short story which you have previously read to it, what is your method of revising the exercises?

4. Describe the best exercises you know in English Composition, and the best way of correcting them.

5. It is set forth in the official Instructions to Inspectors that "from the first, the teaching of English should be supplemented by simple exercises in Composition". Explain in detail how you would give effect to this injunction with children of eight and nine years old.

6. How may the reproduction of a story as an exercise in composition be gradually led up to from the earliest stage of school life? Give an account of a lesson on such reproduction.

7. At what stage of his high-school career should an Indian boy begin English Composition?

8. What do you understand by "dramatization" for teaching composition?

9. How would you endeavour to lessen or eliminate the memory element in the composition lesson?

10. Why is essay-writing done so badly by Indian candidates for the Matriculation examination, and how can it be improved?

11. What kinds of composition lessons and what kinds of exercises and tests should be given in Standards VI and VII respectively?

12. Outline an essay-writing lesson for Standard VII (during the first month of the year).

XI AND XII.

1. What is the use of paraphrase as an exercise in language? Give some rules which should be observed in attempting to paraphrase a poetical extract, and add a brief example of a good paraphrase of your own of some familiar verse.

2. In recent official instructions examiners are counselled to ask children rather for the meanings of sentences than for the definitions or synonyms of single words. Why is this caution necessary? Give some examples of what is meant, and mention some exceptional cases (if any) in which it is useful and right to require formal definitions of separate words.

3. What are the arguments for and against the paraphrase exercise? Give your own opinion.

4. Outline a paraphrase lesson to Standard VI, on a suitable extract, verse, or poem known to you.

5. What do you understand by "Paraphrase should be early and oral"?

6. Indicate the great educational value of paraphrase, properly taught.

7. Show the fallacy of the ordinary arguments against the retention of paraphrase as a class subject.

8. When and why would you introduce oral paraphrase, and how far would you use the vernacular when paraphrasing English?

9. What do you think of the practice of teaching large numbers of idioms apart from their context?

10. Show that the more idiomatic a language is, the more important is it that it should be taught by the "Direct" Method.

XIII.

1. What do you understand by literature as a subject of instruction in high schools? What are the chief advantages to be obtained from its study? Illustrate your answer by some short standard piece of poetry.

2. Show that an appreciation of its literature should be the aim of all students of a language.

3. Can any course of language-teaching that does not arrive at its literature be considered complete?

4. What should be the aim of all language teaching?

5. What do you understand by the term "literature," and what would you do to show your appreciation of its value in the school curriculum?

